

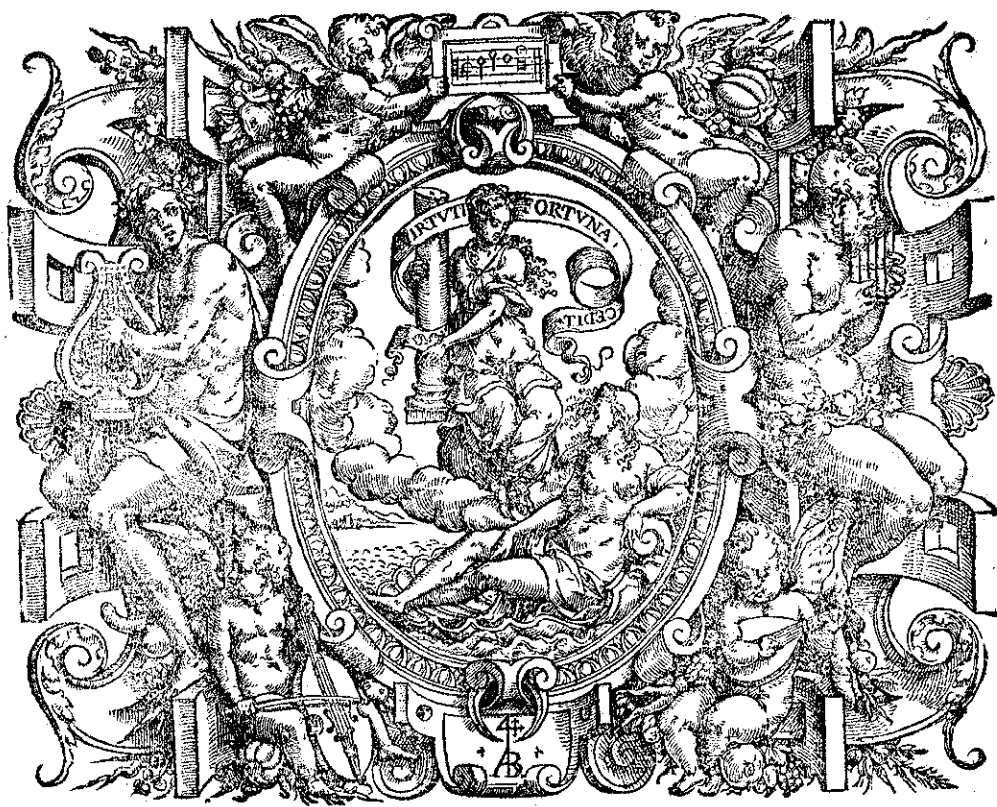
Ballet, Jean Baptiste

BALLET DU TEMPLE DE LA PAIX.

Dansé devant Sa Majesté à Fontainebleau.

MIS EN MUSIQUE

PAR MONSIEUR DE LULLY, CONSEILLER
Secrétaire du Roy, Maison, Couronne de France, & de ses Finances,
& Sur-Intendant de la Musique de Sa Majesté.



A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique;
rue Saint Jean de Beauvais, au Mont-Parnasse.

ET SE VEND

A la Porte de l'Académie Royale de Musique rue Saint Honoré.

M. DC. LXXXV.

AVEC PRIVILEGE DE SA MAJESTE.



AU ROY.



SIRE,

De tous les Ouvrages que j'ay faits, & que j'ay eû l'honneur d'offrir à VOSTRE MAJESTÉ, voicy celuy qui luy appartient le plus legitimement. Ces nouveaux Concerts, SIRE, ne sont pas seulement à Vous comme une production d'un genie qui vous est entierement consacré, mais encore comme un Divertissement ordonné par un Prince animé de Vostre Sang Auguste, & qui dans un temps ou

le repos que Vous établissez luy oste les occasions de signaler sa Valeur, s'occupe à Vous preparer des Spectacles & des Festes qui vous delassent des soins que Vous prenez pour combler le bonheur de la France. La Paix que VOSTRE MAJESTE' a donnée si genereusement à ses Ennemis vaincus est le sujet de ce Ballet : Vos loüanges, SIRE, en forment la principale partie ; la joye que plusieurs Peuples differents y font esclatter, est causée par les biens dont ils vous sont redevables ; tout y parle de Vostre gloire ; tout y exprime la felicité de Vostre regne. Pouvois-je trouver rien de plus avantageux pour composer des Chants extraordinaires ? & n'est-ce pas à Vous-mesme que je doy tout ce qu'il y a d'agreable dans le present que je Vous fais. Je seray trop heureux si VOSTRE MAJESTE' ne le juge pas indigne de luy plaire, & si Elle le reçoit comme une nouvelle marque de la passion tres ardente & tres respectueuse avec laquelle je seray toute ma vie,

S I R E,

DE VOSTRE MAJESTE',

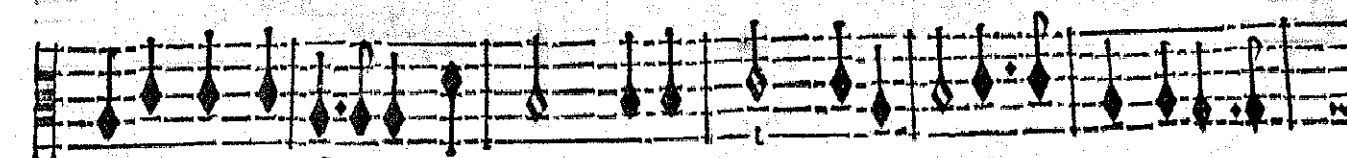
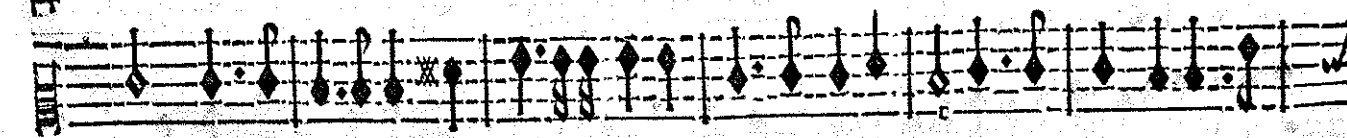
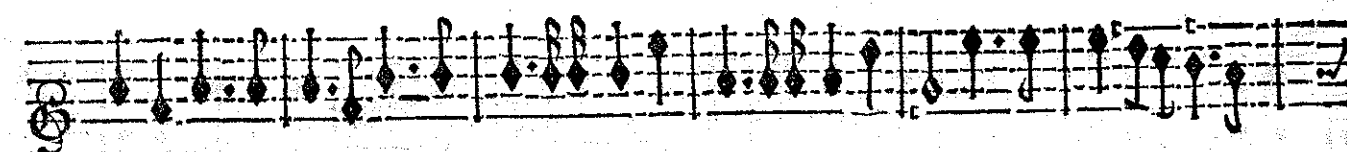
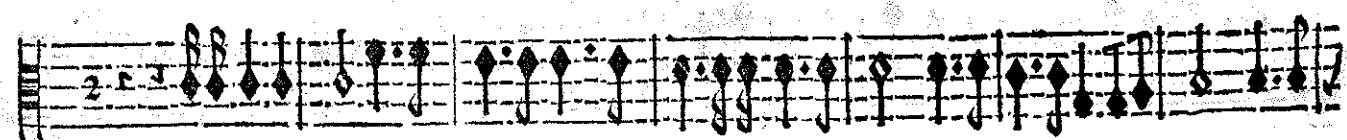
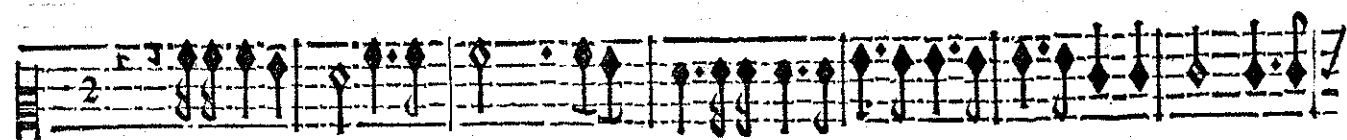
Le tres-humble, tres-obeissant, &
tres-fidelle Serviteur & Sujet,
LULLY.



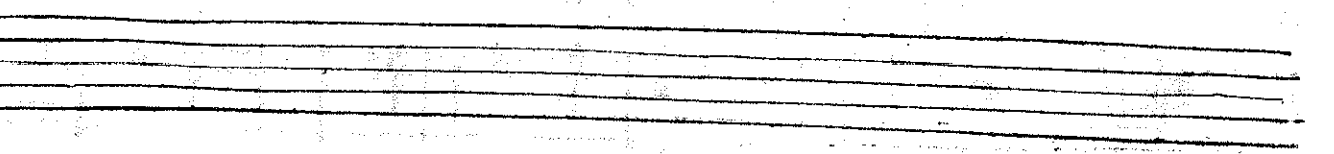
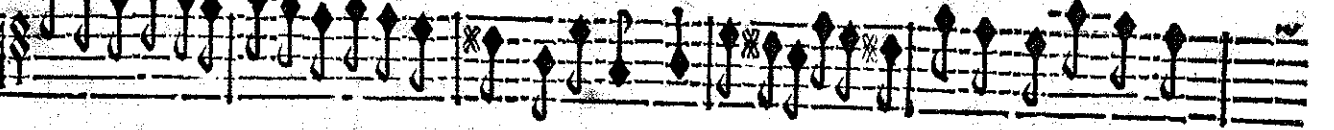
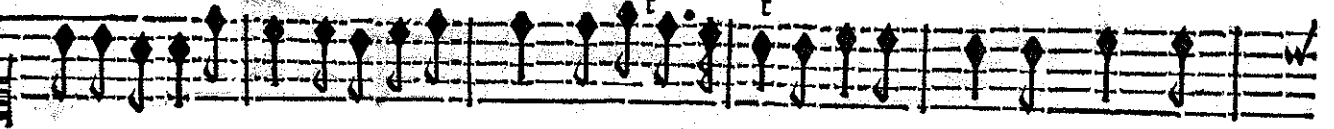
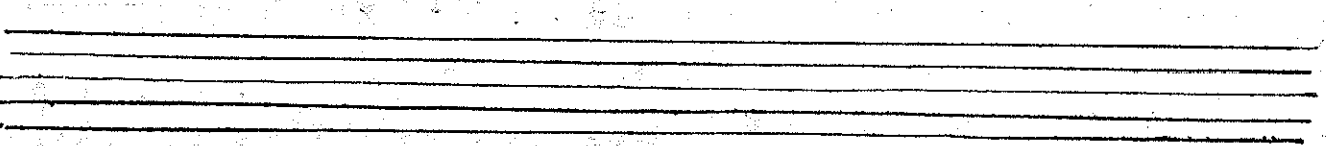
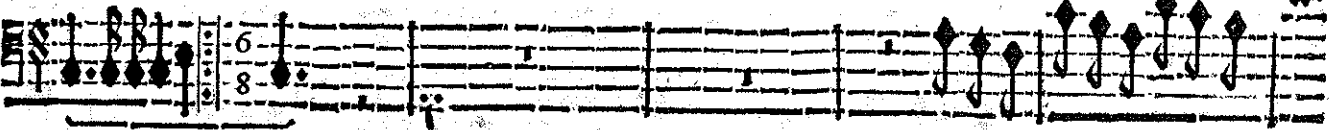
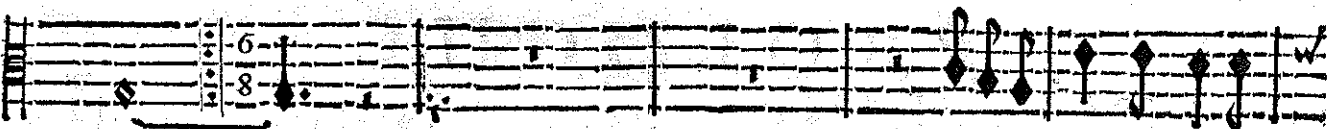
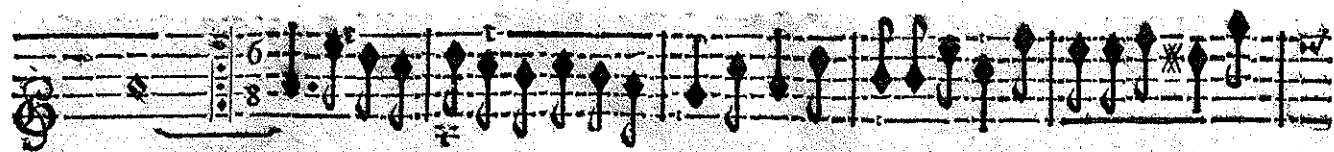
BALLET

DU TEMPLE DE LA PAIX.

PROLOGUE.

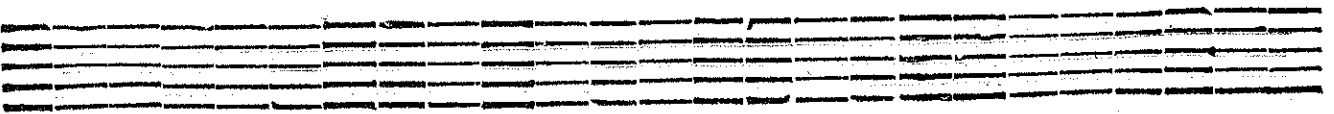
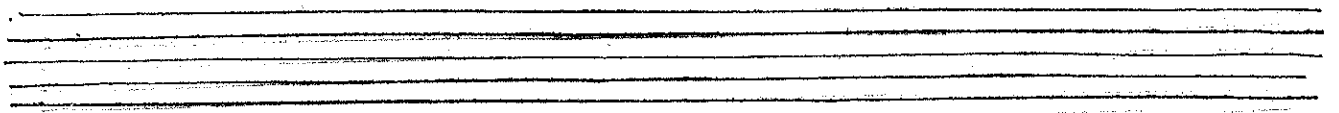


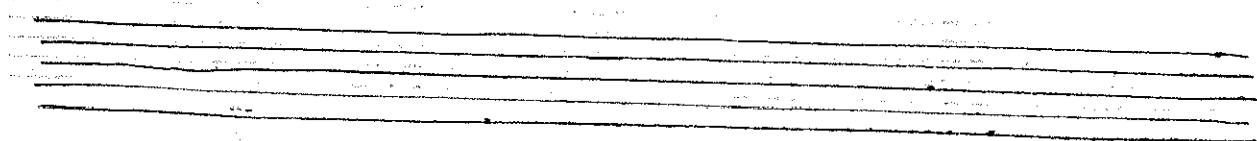
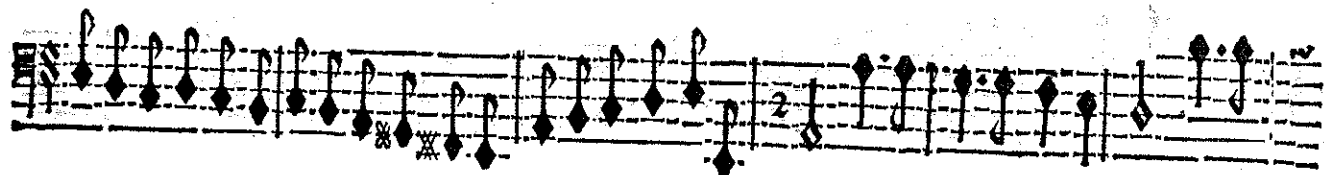
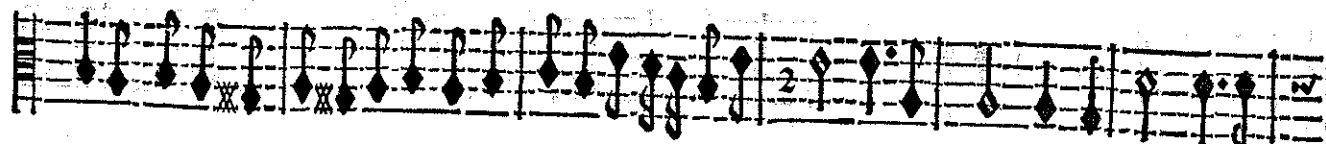
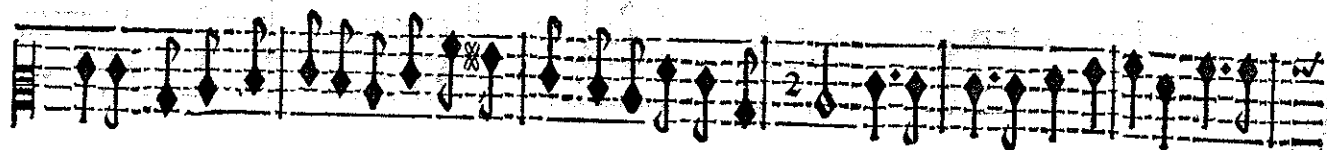
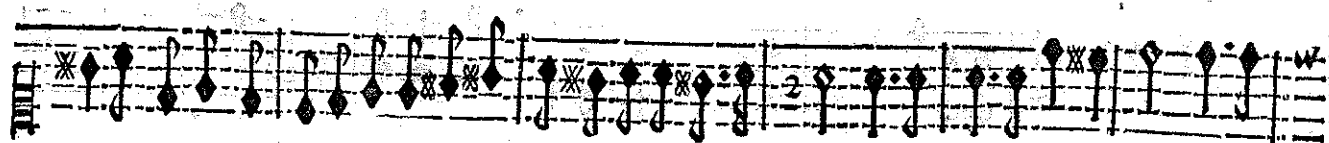
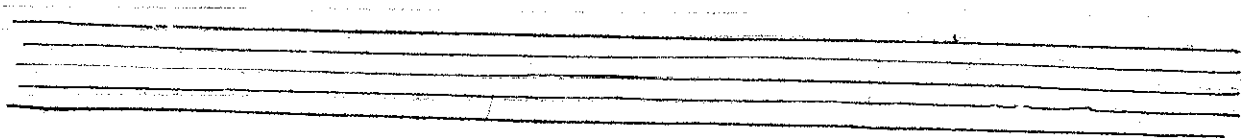
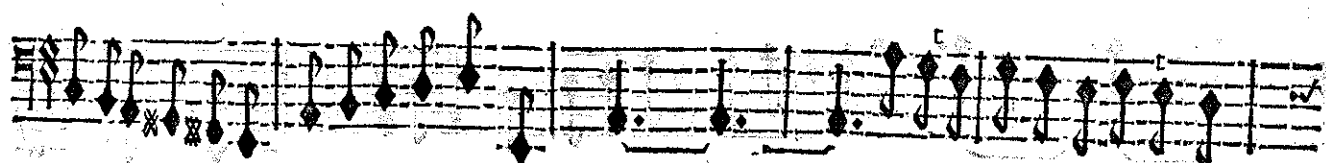
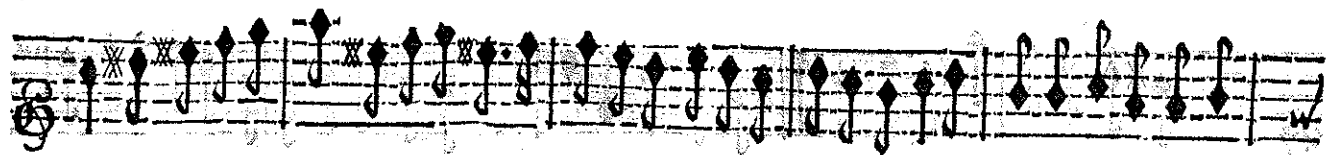
BALLET



DU TEMPLE DE LA PAIX.

3





DU TEMPLE DE LA PAIX.

5



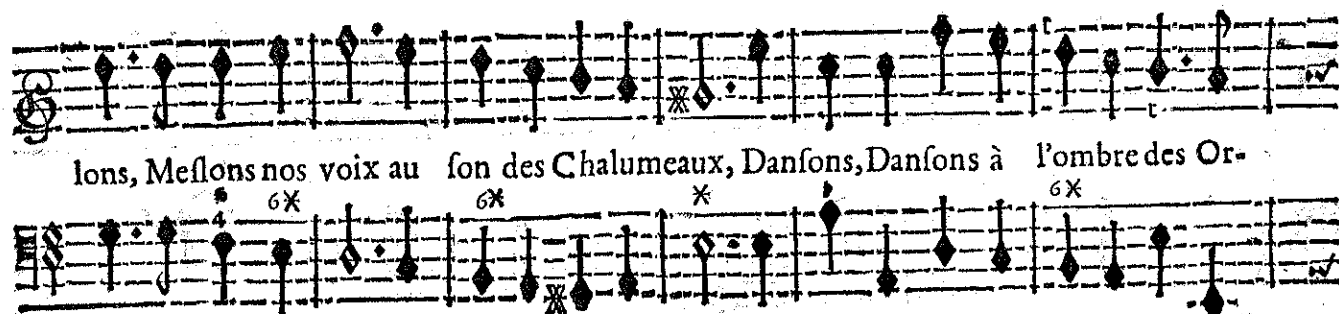
Troupe de Nymphes, de Bergers & Bergeres qui font une Feste
devant le Temple de la Paix.

CLIMENE.



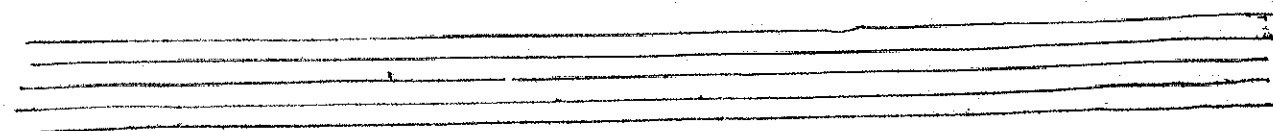
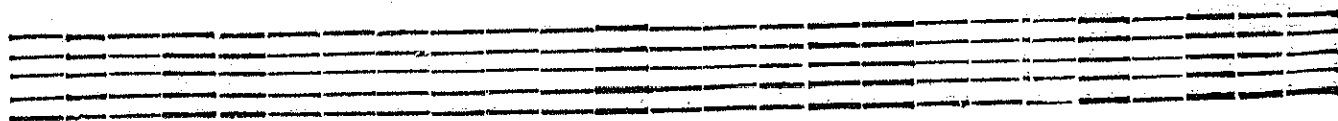
Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle. Mes-

BASSE-CONTINUE.



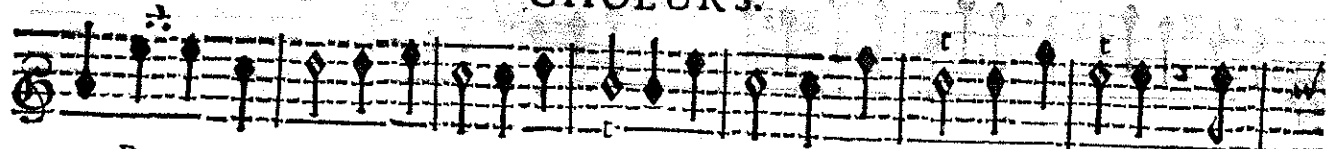
lons, Mefflons nos voix au son des Chalumeaux, Danfons, Danfons à l'ombre des Or-

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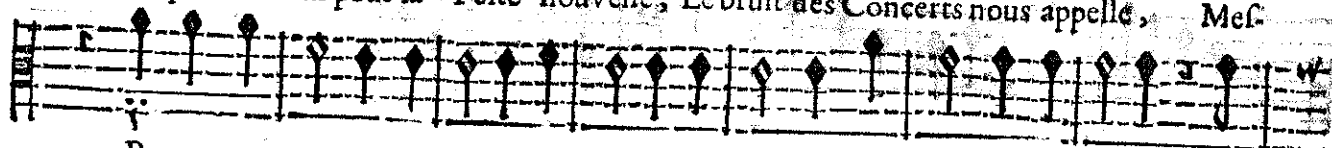


BALLETT

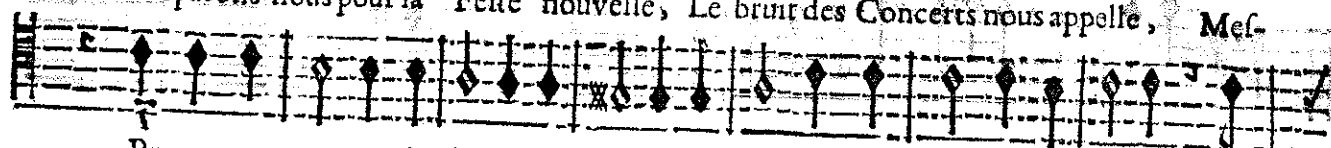
CHOEURS.



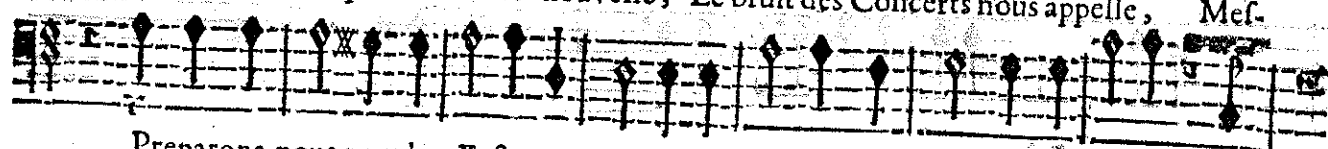
meaux. Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle, Mes-



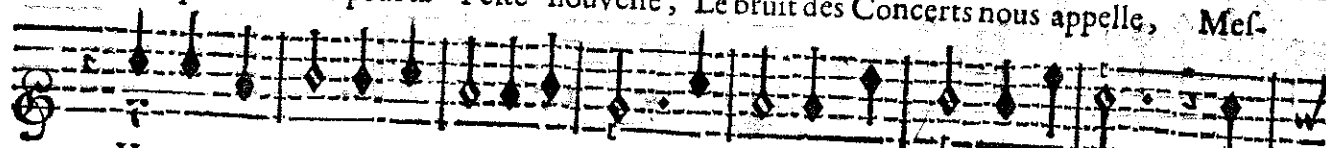
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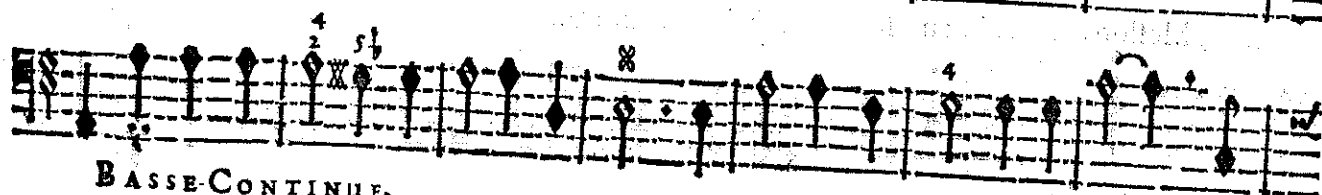
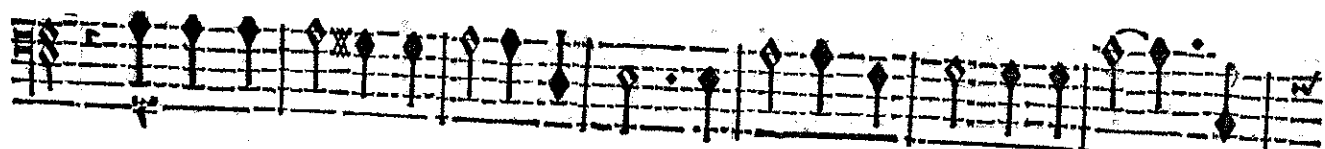
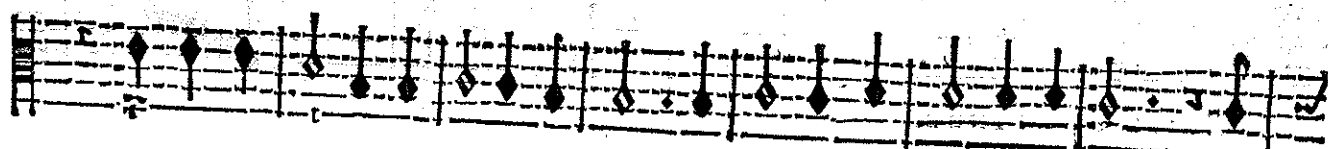
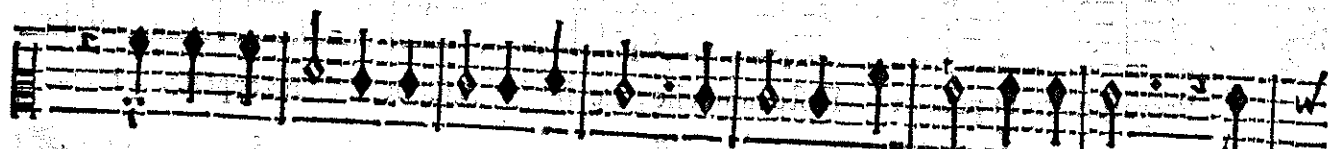
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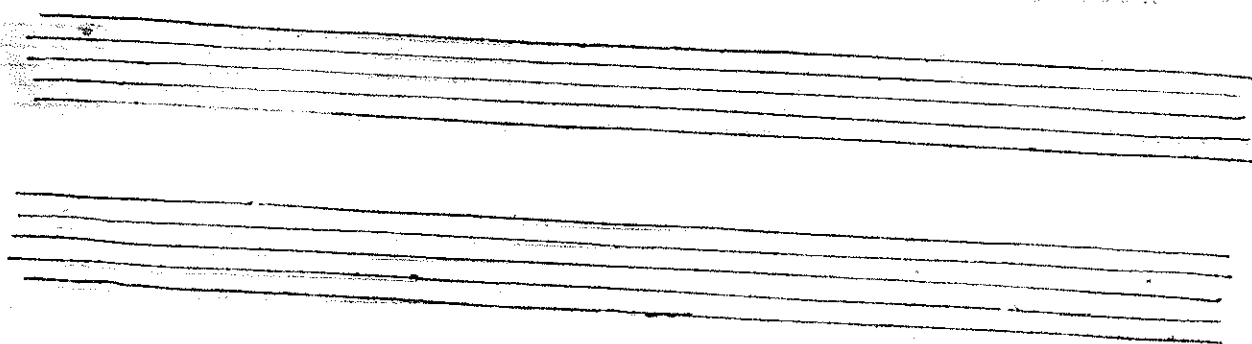
Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle, Mes-



VIOLONS.

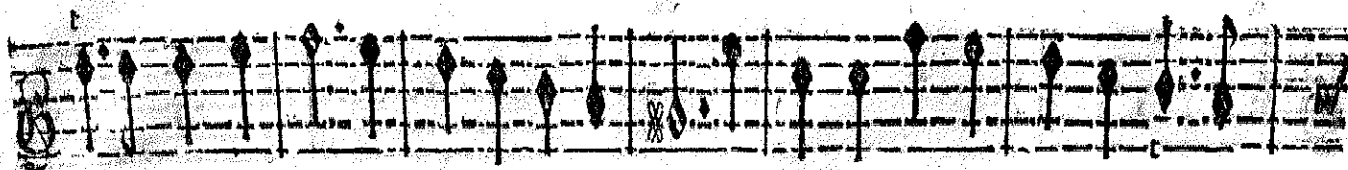


BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

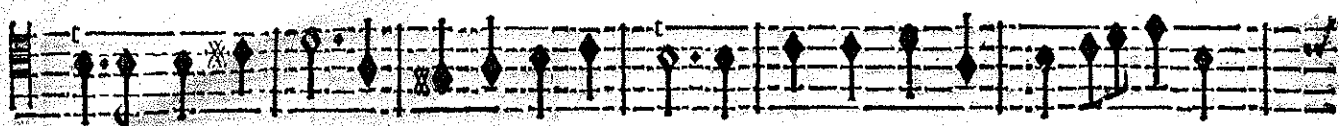
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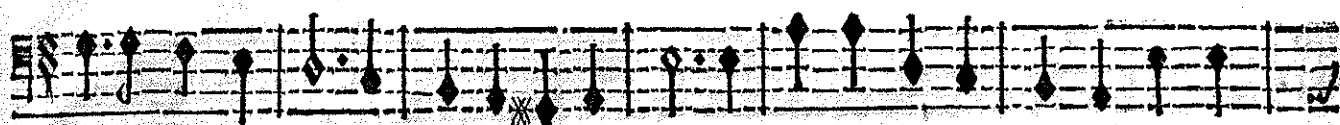
lons, Mefflons nos voix au fon des Chalumeaux. Danfons, Danfons à l'ombre des Or-



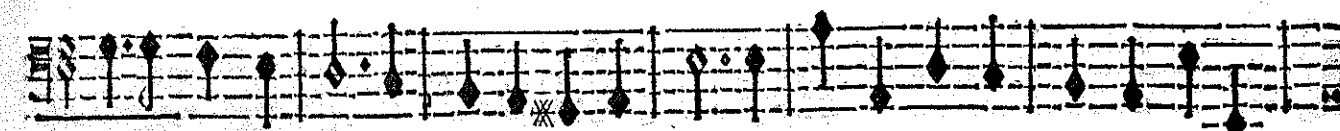
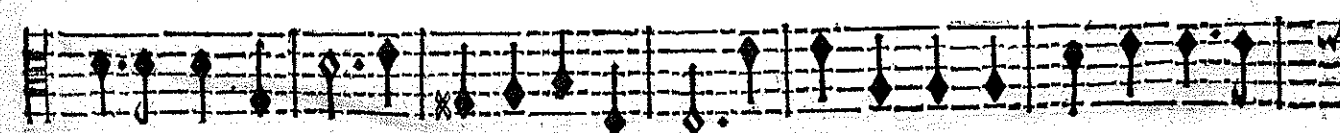
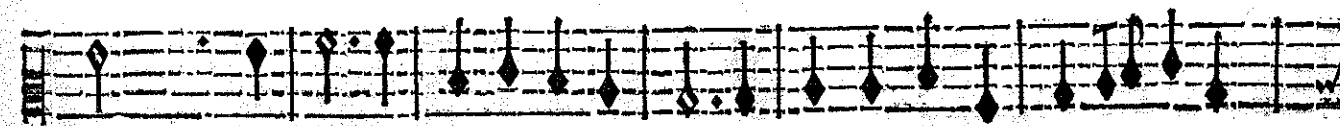
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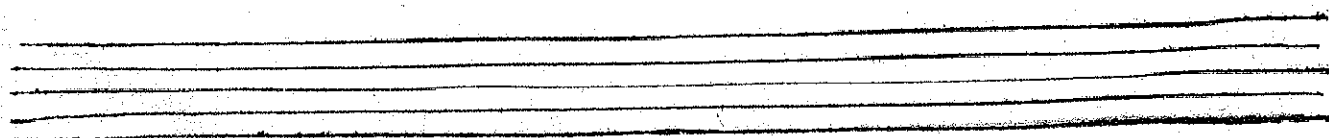
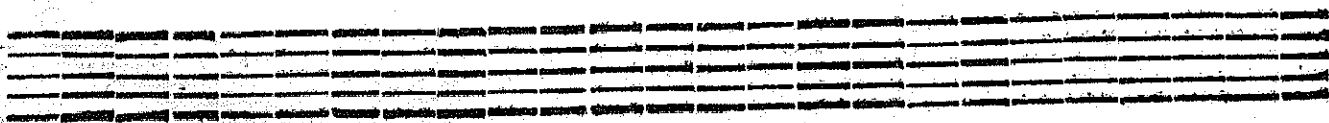
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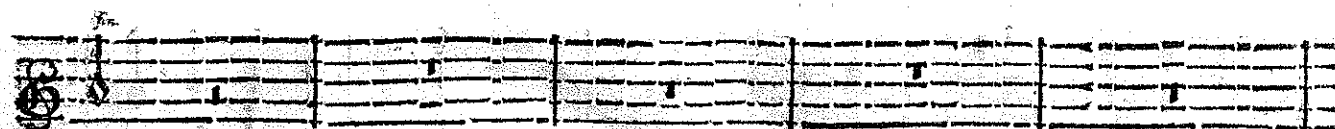


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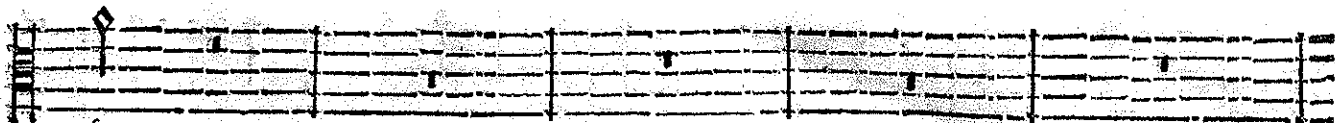


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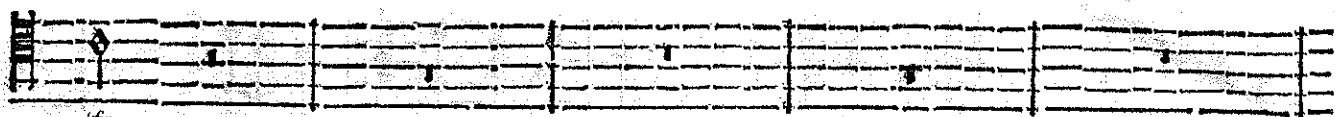




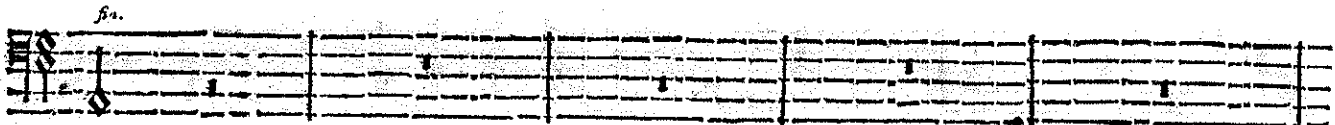
meaux.



meaux.



meaux.



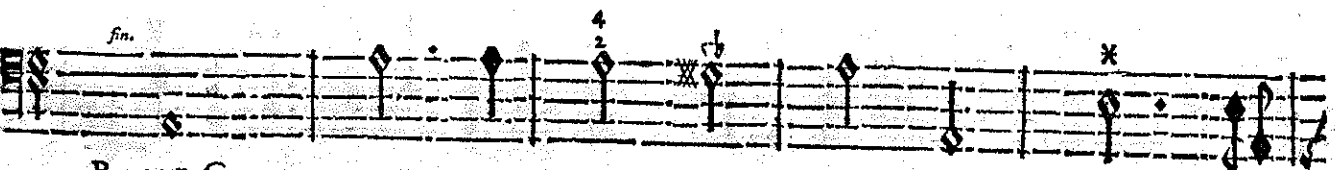
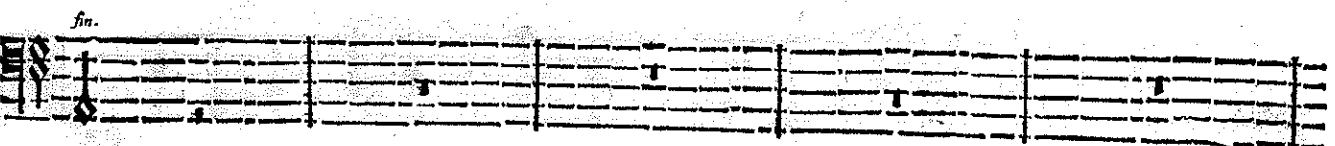
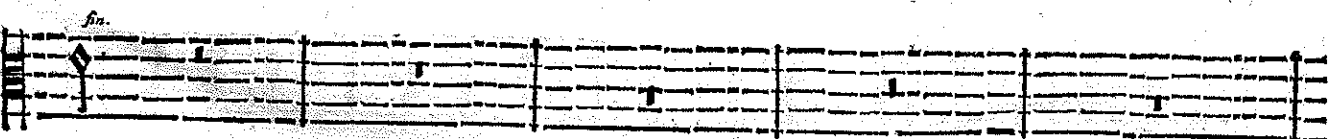
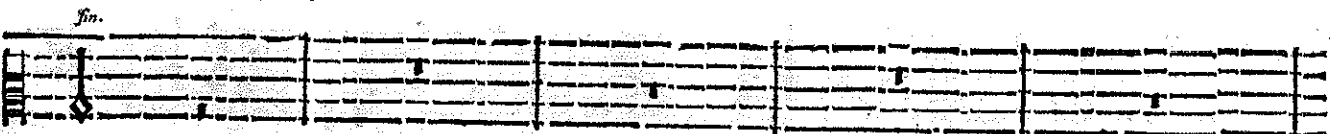
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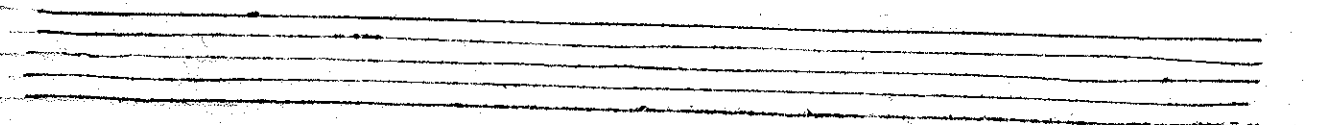
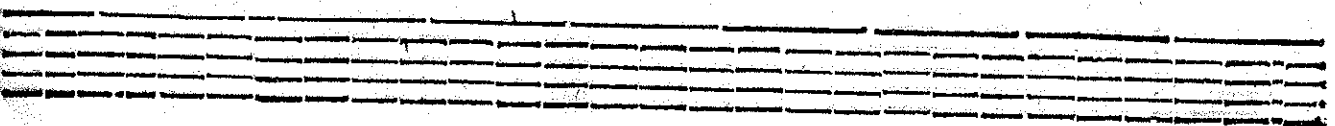
HAUTBOIS.



HAUTBOIS.

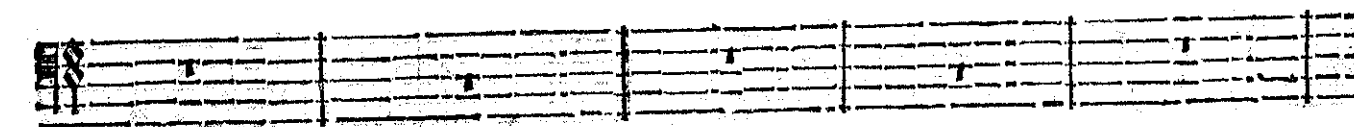
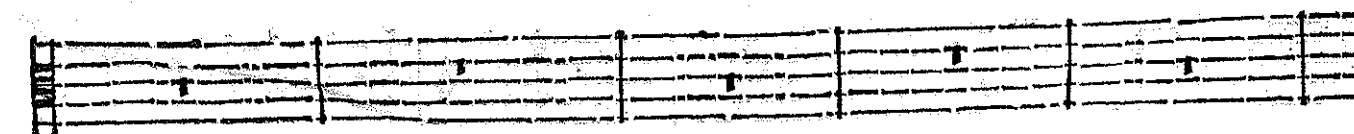
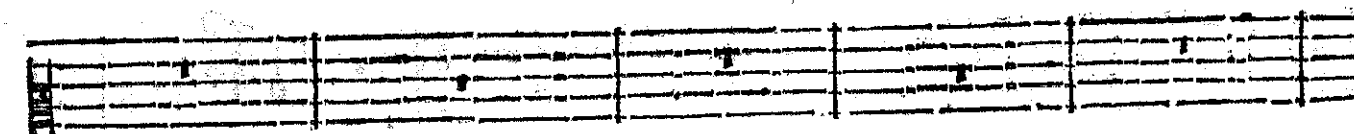
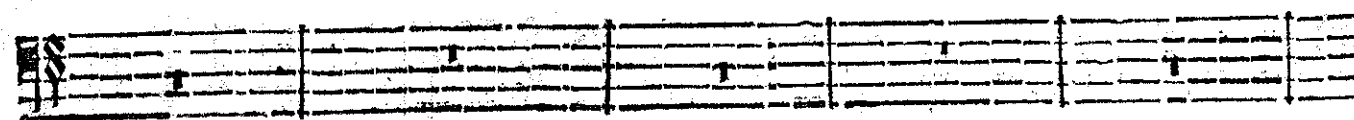
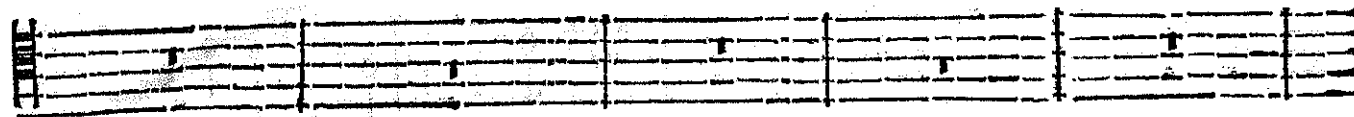
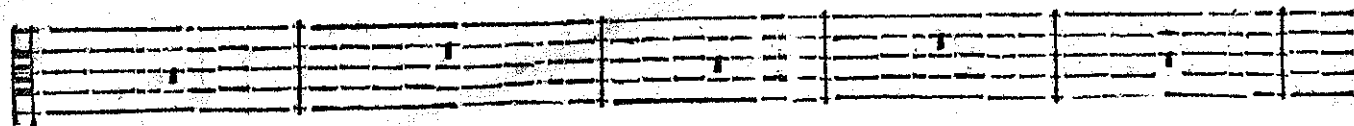
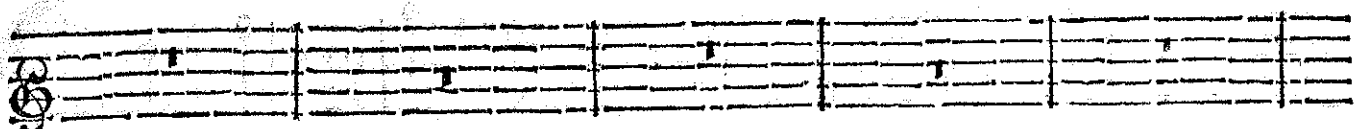


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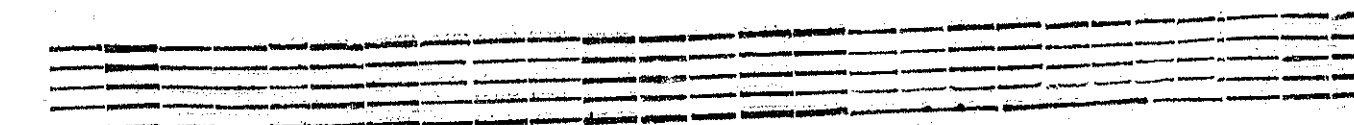
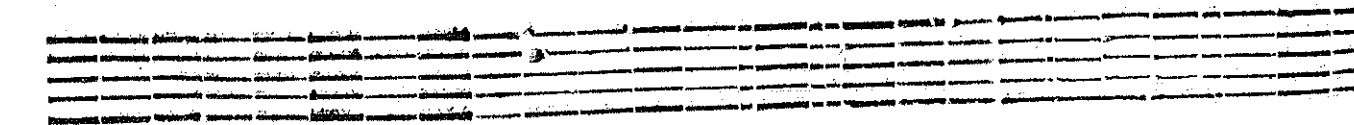


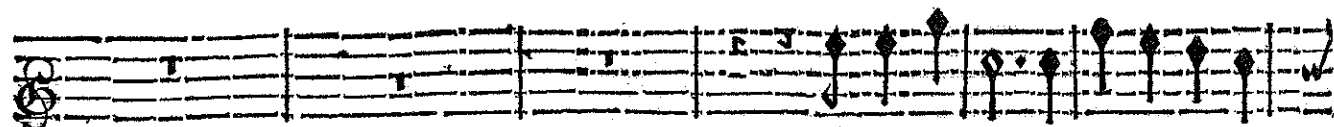
DU TEMPLE DE LA PAIX.

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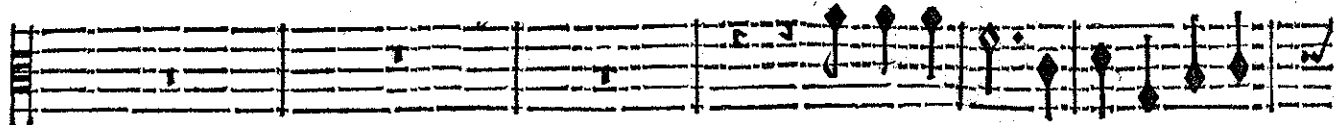


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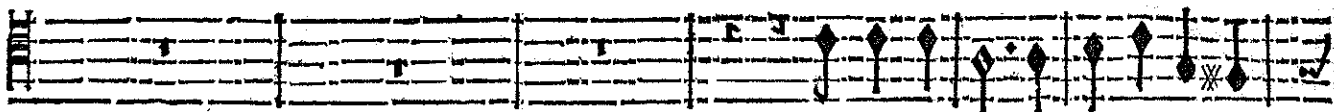




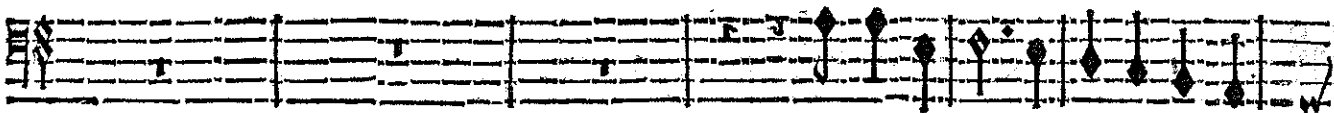
Messons nos voix au son des chalu-



Messons nos voix au son des chalu-



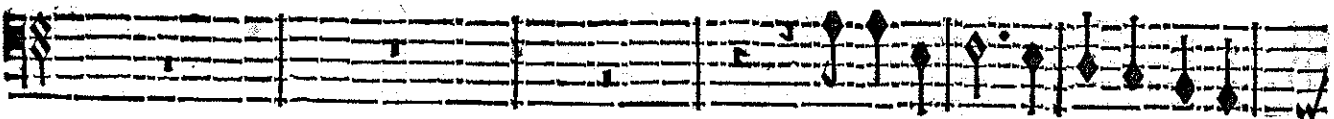
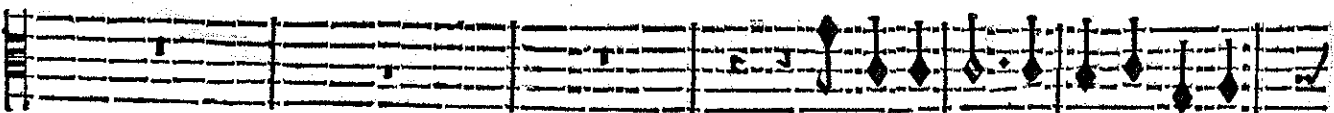
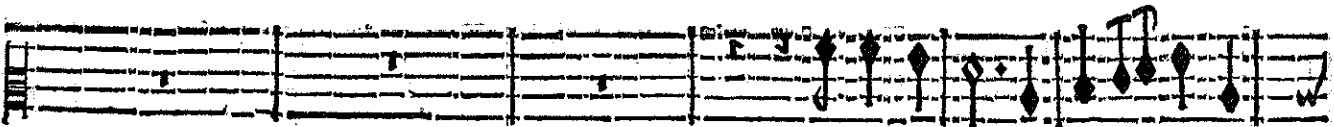
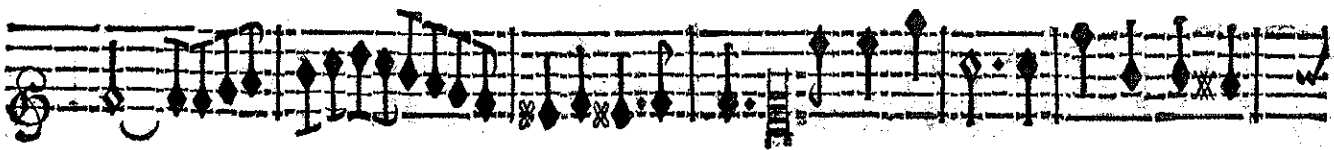
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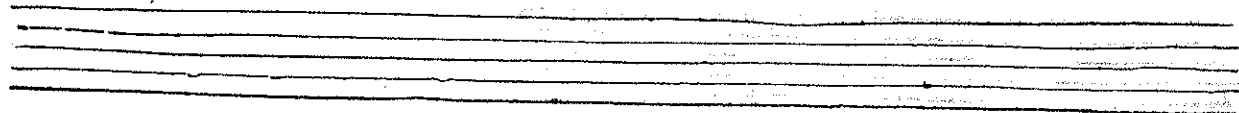
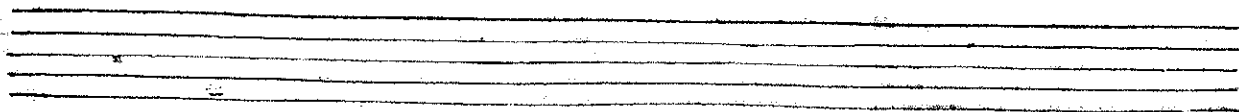
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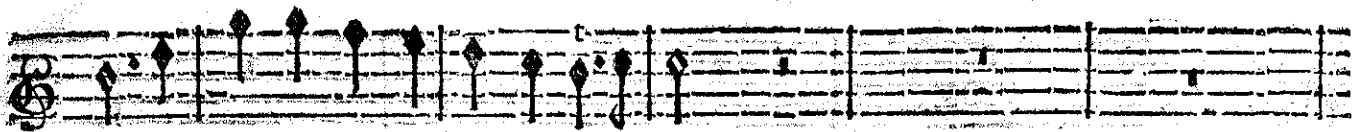


VIOLONS.

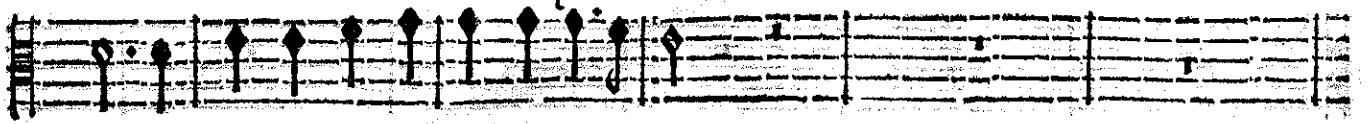


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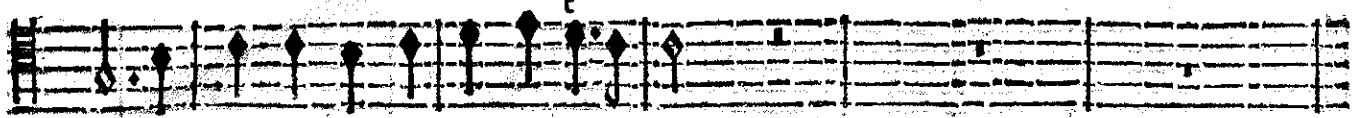




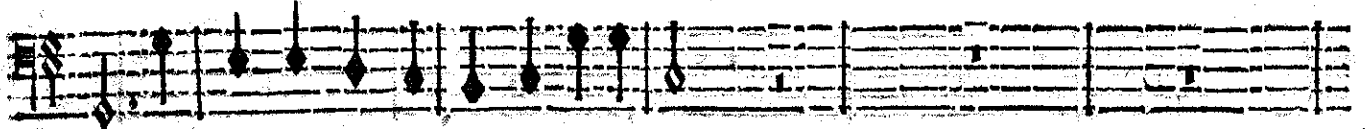
meaux, Dançons, Dançons à l'ombre des Ormeaux.



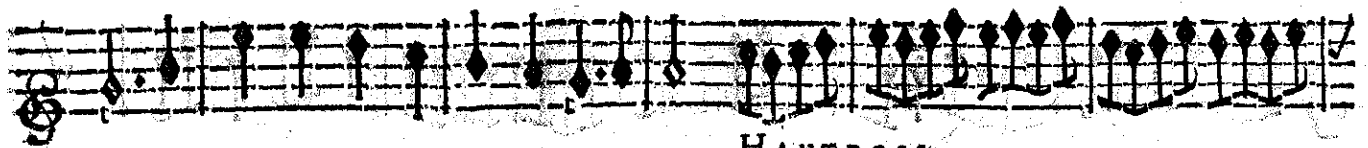
meaux, Dançons, Dançons à l'ombre des Ormeaux.



meaux, Dançons, Dançons à l'Ombre des Ormeaux.



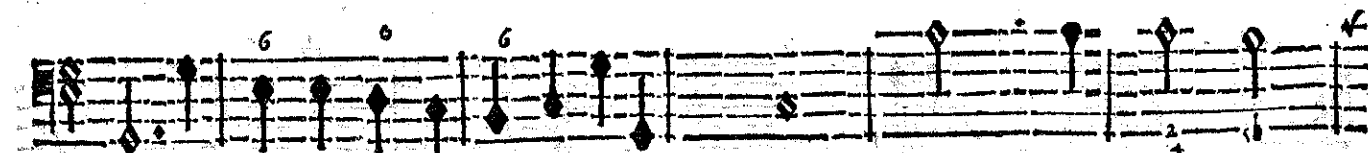
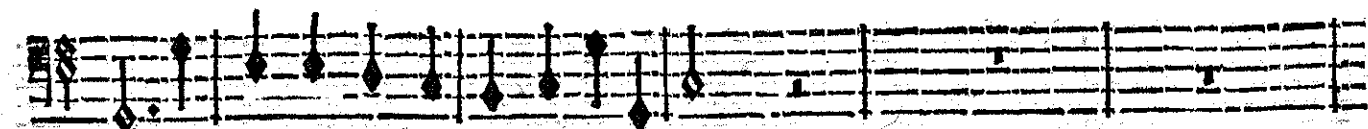
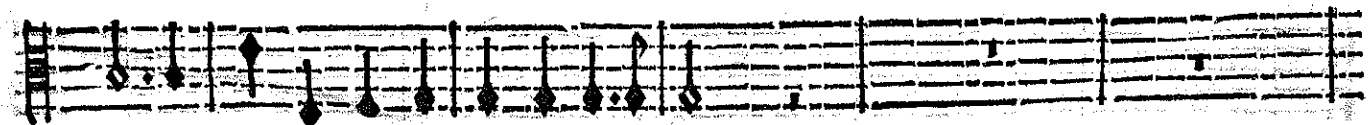
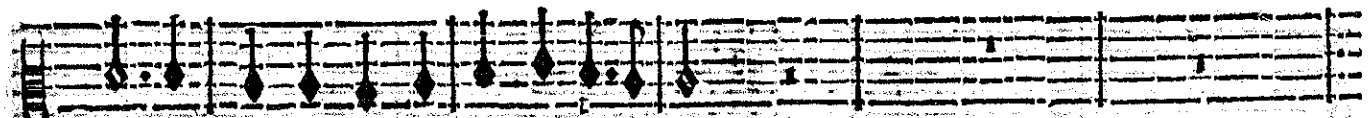
meaux, Dançons, Dançons à l'ombre des Ormeaux.



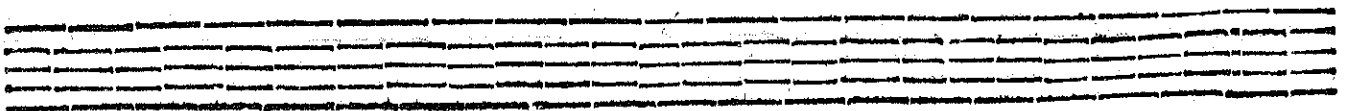
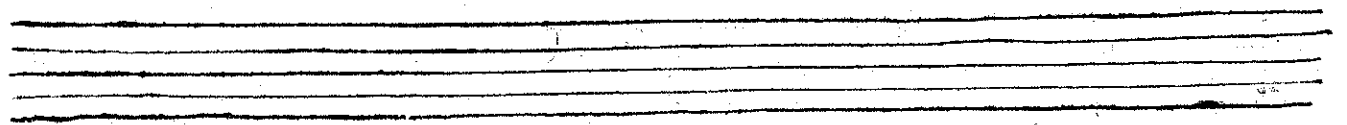
HAUTBOIS.



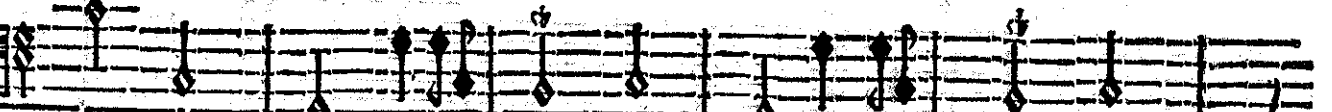
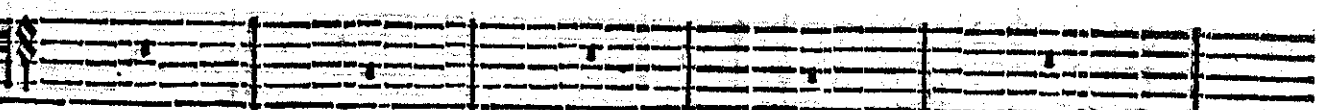
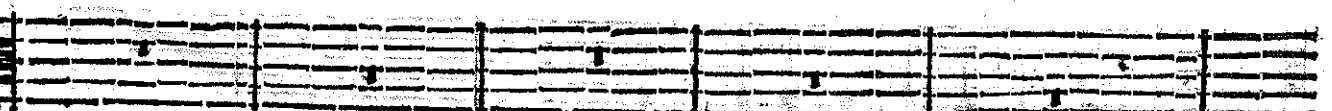
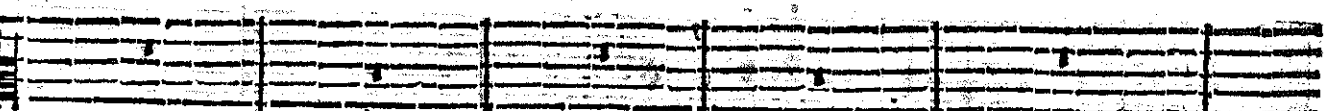
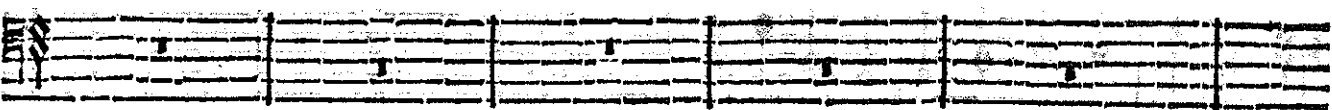
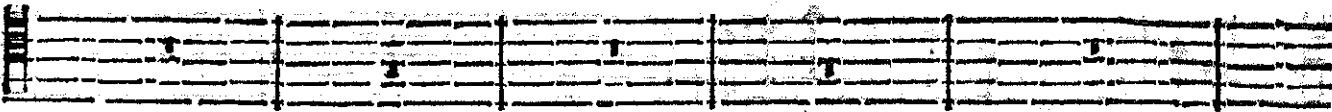
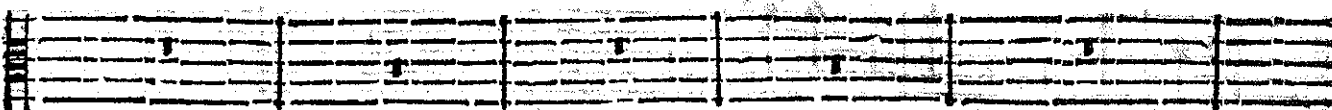
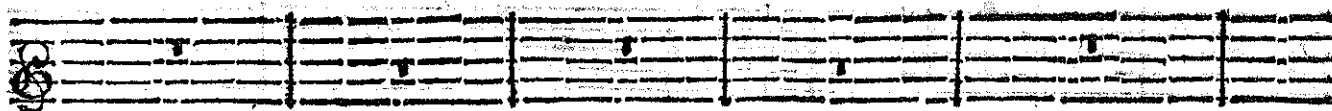
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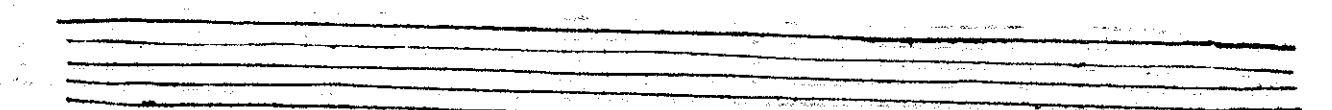
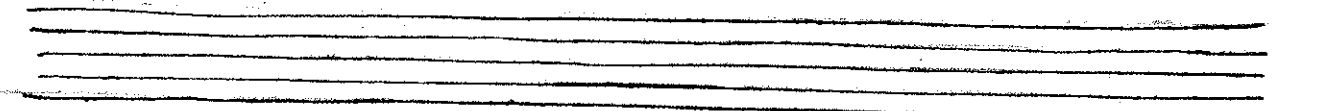
BASSE-CONTINUE.



BALLET



BASSE-CONTINUE.

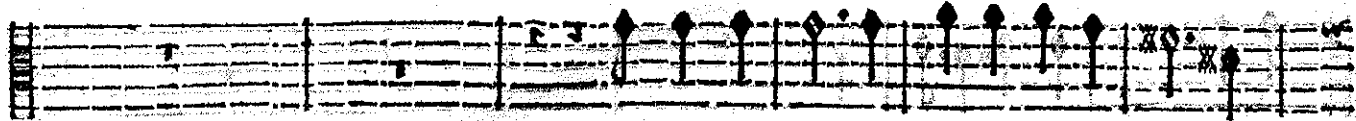


DU TEMPLE DE LA PAIX.

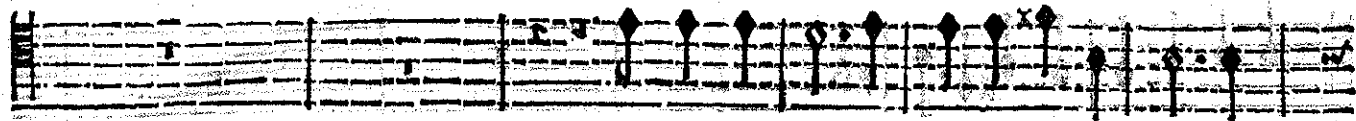
13



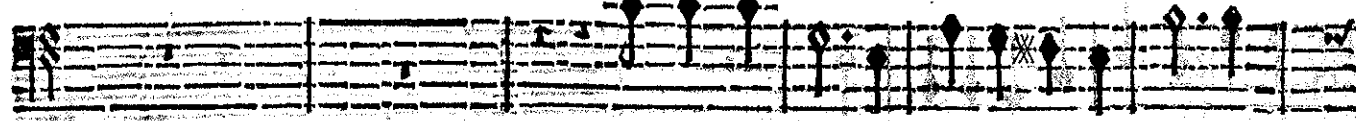
Messons nos voix au son des Chalumeaux, Dan-



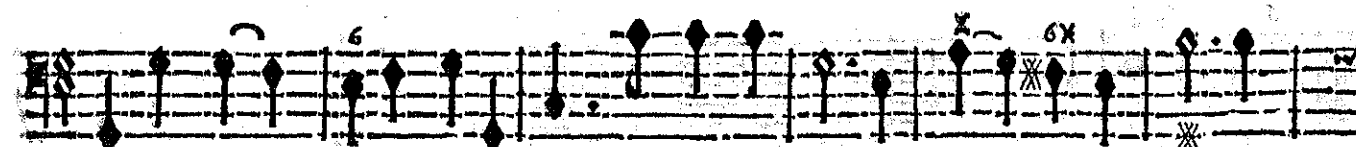
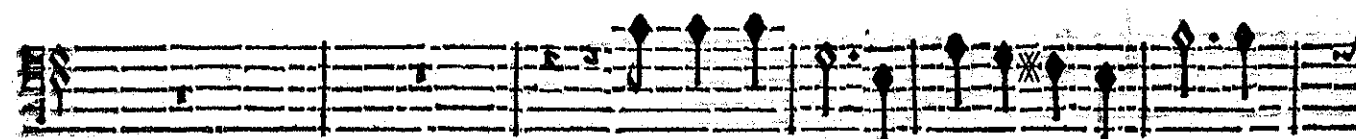
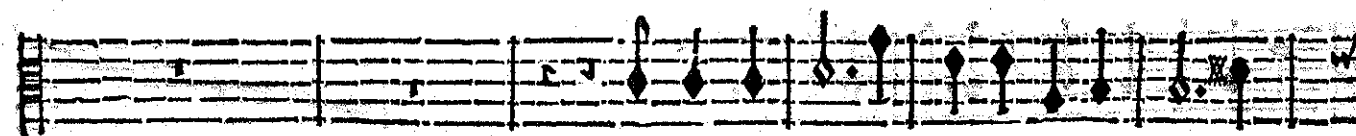
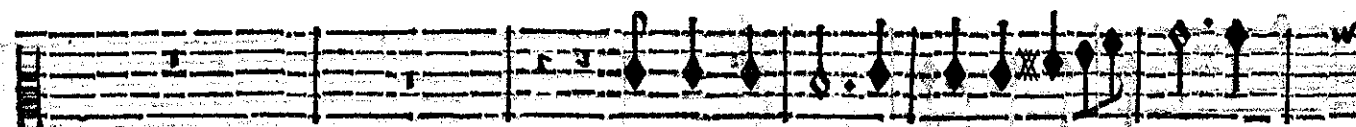
Messons nos voix au son des Chalumeaux, Dan-



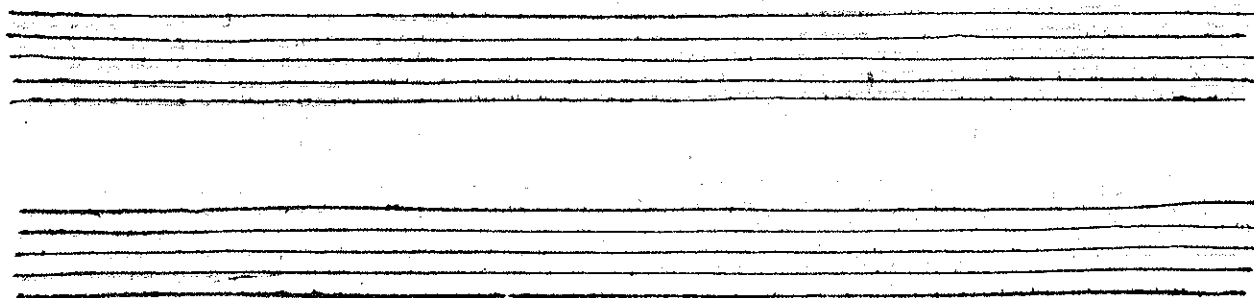
Messons nos voix au son des Chalumeaux, Dan-

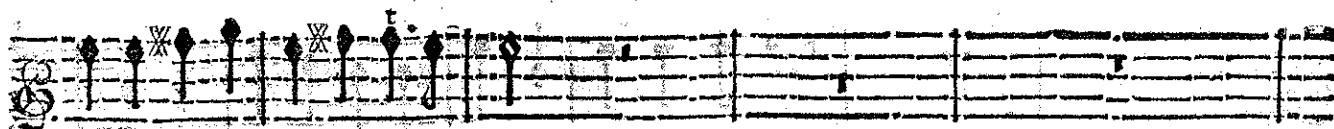


Messons nos voix au son des Chalumeaux, Dan-

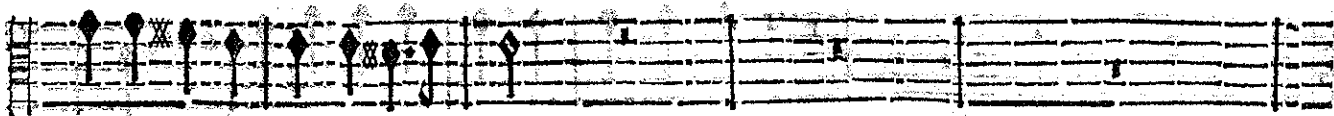


BASSE-CONTINUE.

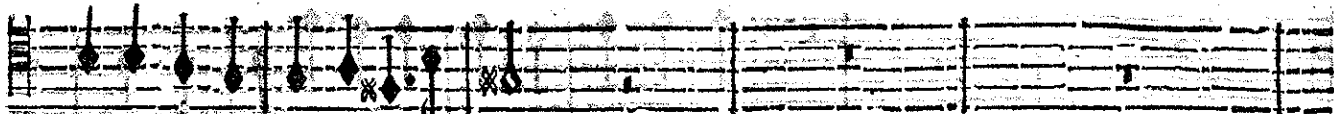




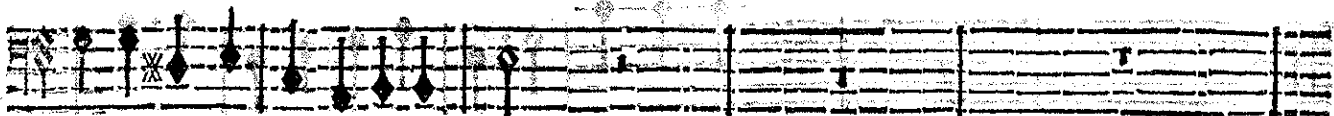
fons, Danfons à l'ombre des Ormeaux.



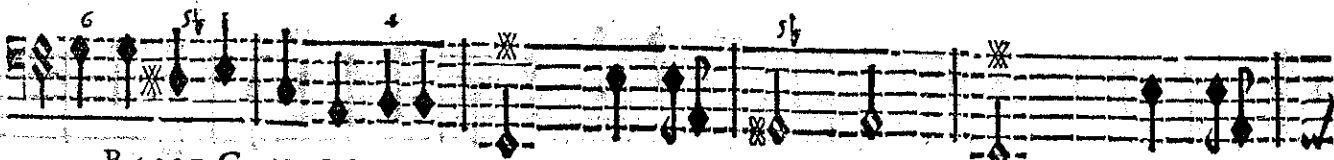
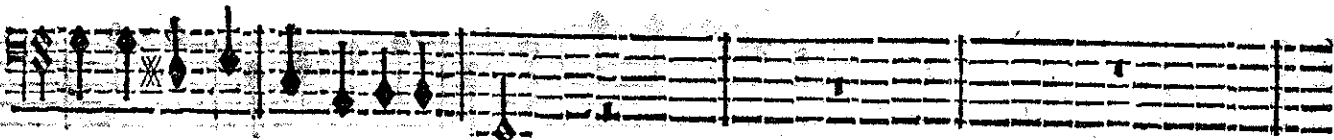
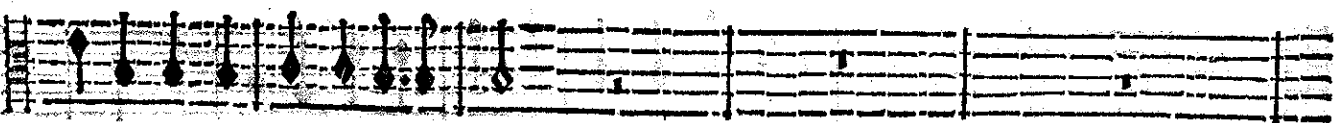
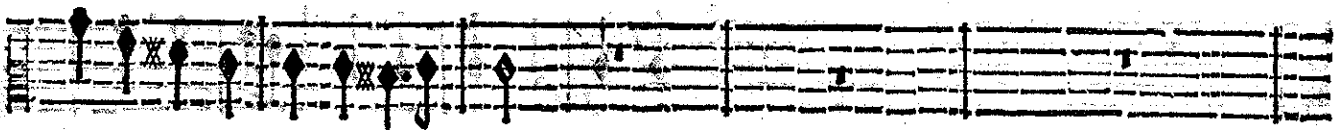
fons, Danfons à l'ombre des Ormeaux.



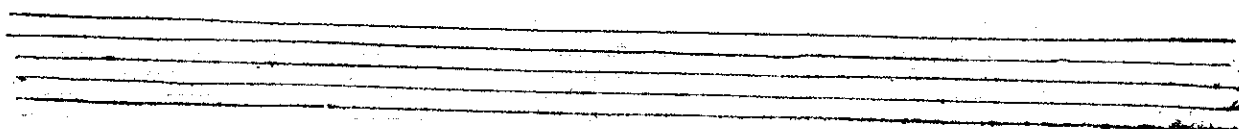
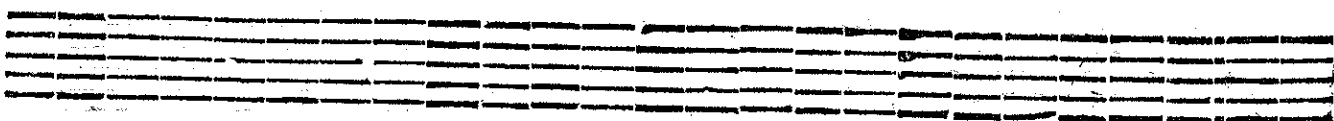
fons, Danfons à l'ombre des Ormeaux.



fons, Danfons à l'ombre des Ormeaux.



BASSE CONTINUE.



DU TEMPLE DE LA PAIX.

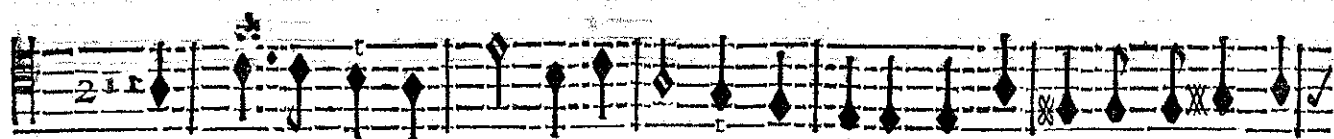
75

A musical score for a Basse-Continue, consisting of ten staves. The first four staves contain simple harmonic accompaniment with single notes and rests. The fifth and sixth staves feature a more complex, rapid melodic line with many sixteenth notes. The seventh and eighth staves return to simple harmonic accompaniment. The ninth staff contains a melodic line with some accidentals and rests. The tenth staff continues the melodic line with some accidentals and rests. The piece concludes with a final cadence.

BASSE-CONTINUE.

On reprend le Chœur Preparons-nous, &c. page 6.

Four empty musical staves, likely for a choir or other instruments, positioned below the Basse-Continue section.

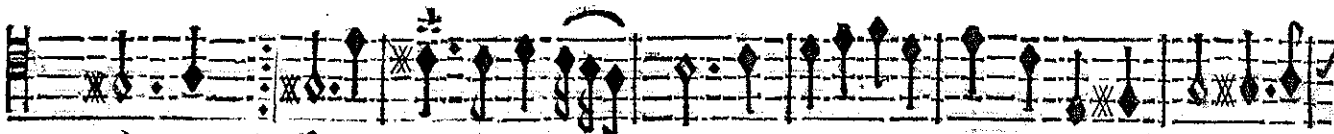


D'un Roy toujours vainqueur la vertu sans exemple Nous assure un heureux re-

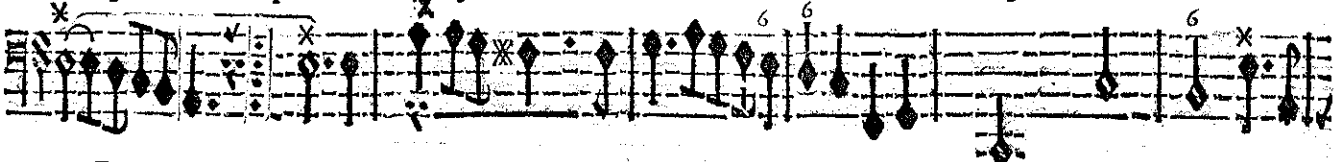


Fin du Chœur.

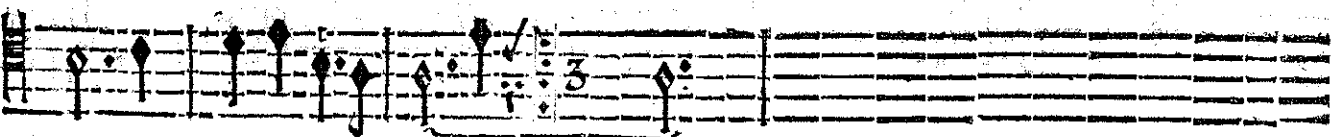
BASSE-CONTINUE.



pos. D'un pos. Les Nymphes de ces lieux ont eslevé ce Temple A l'honneur de la



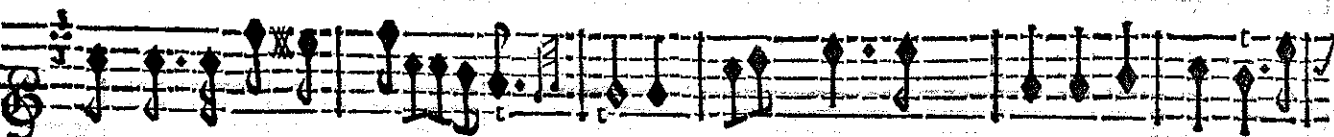
BASSE-CONTINUE.



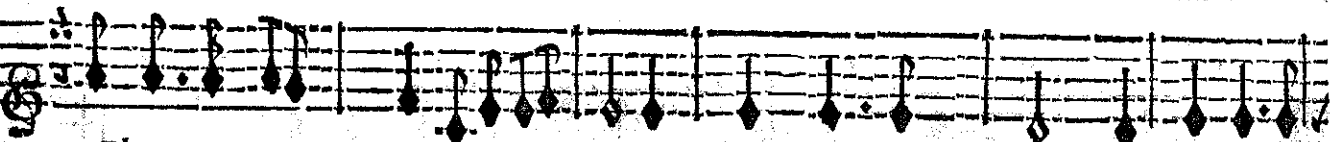
Paix qu'on doit à ce Heros. Les ros.



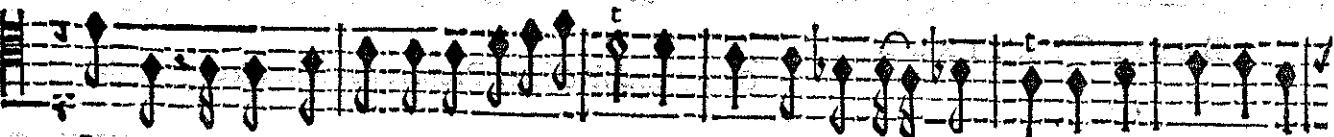
BASSE-CONTINUE.



Flutes.



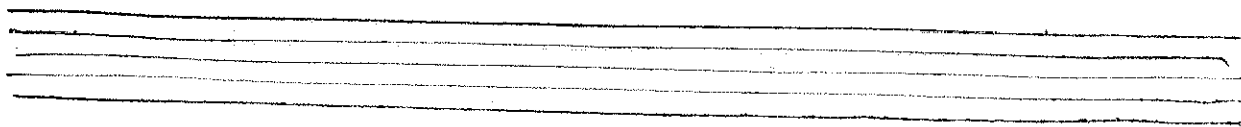
Flutes.

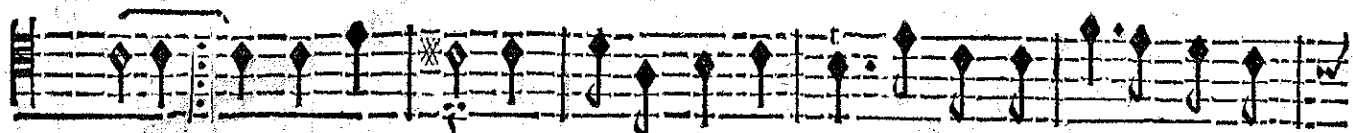
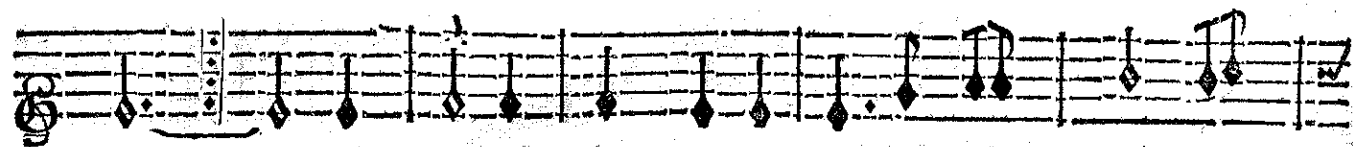
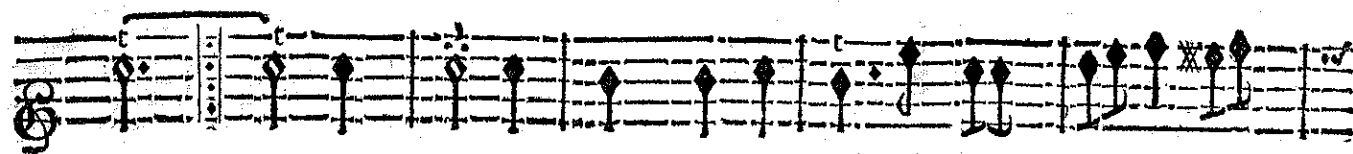


La prompt Renommée a publié la Feste Que dans ce Bois tranquille avec soin on ap-

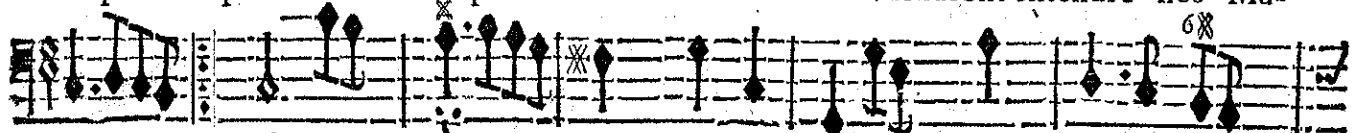


BASSE-CONTINUE.

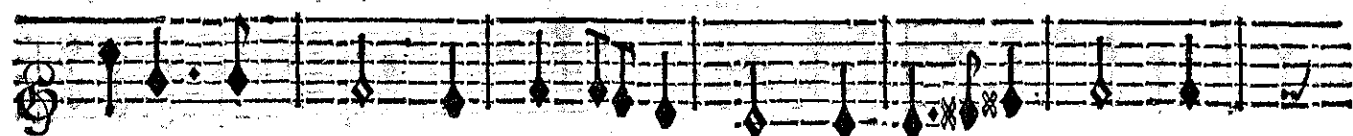
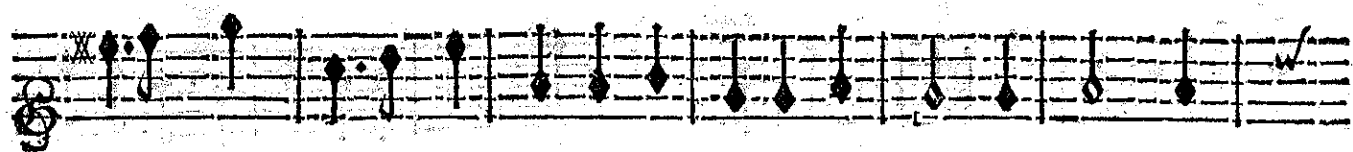




preste. preste. Cent Peuples de divers Climats Viendront entendre nos Mu-



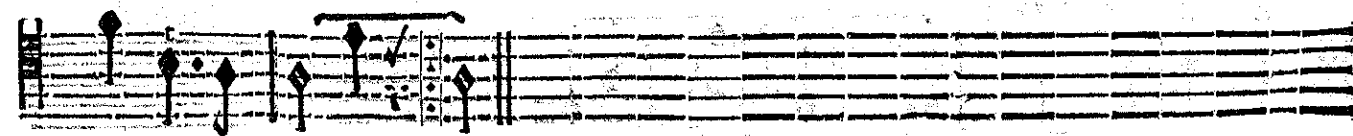
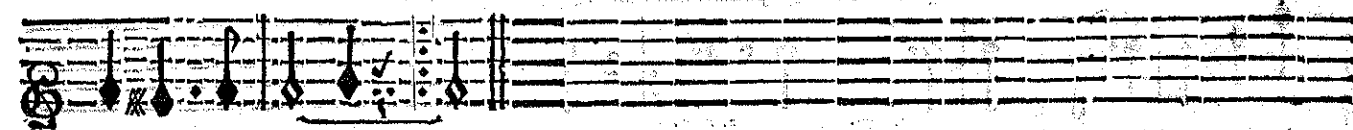
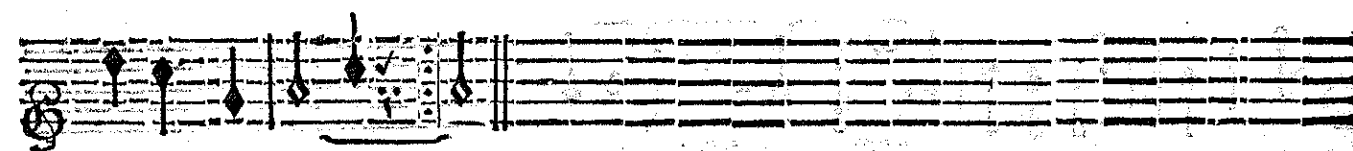
BASSE-CONTINUE.



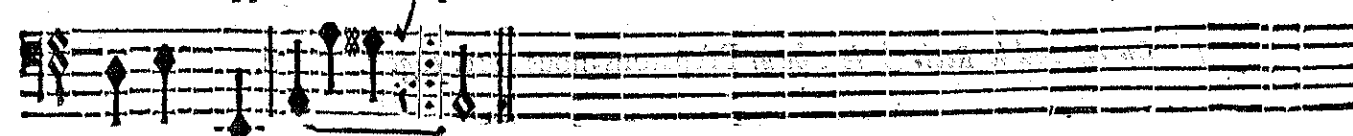
ettes, Et chanter avec nous dans ces belles Retraites La Paix & ses



BASSE-CONTINUE.



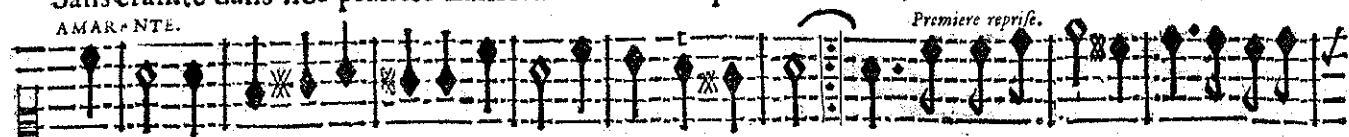
charmants appas. Cent pas.



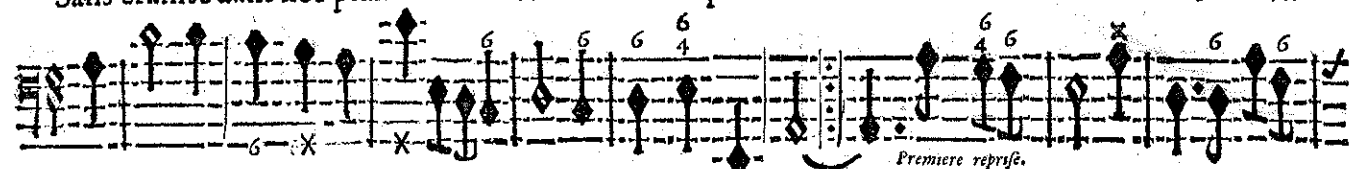
BASSE-CONTINUE.



Sans crainte dans nos prairies Laissons nos moutons paissants; sants; Les animaux cruels & ravif-



Sans crainte dans nos prairies Laissons nos moutons paissants; sants; Les animaux cruels & ravif-



BASSE-CONTINUE.



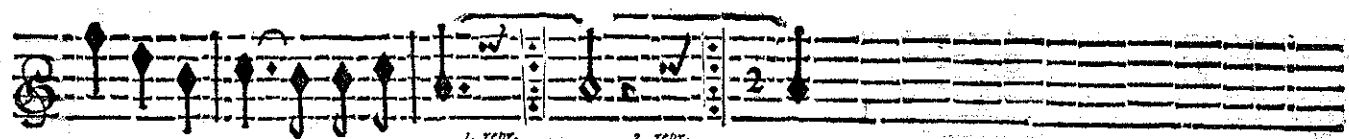
sants Sont loin de nos Berge- ries : Dans ces beaux lieux nos soins les pl^e pressants Sont de jou-



sants Sont loin de nos Berge- ries : Dans ces beaux lieux nos soins les pl^e pressants Sont de jou-



BASSE-CONTINUE.



ir des plaisirs innocents. cents. cents.



ir des plaisirs innocents. cents. cents.



BASSE-CONTINUE.

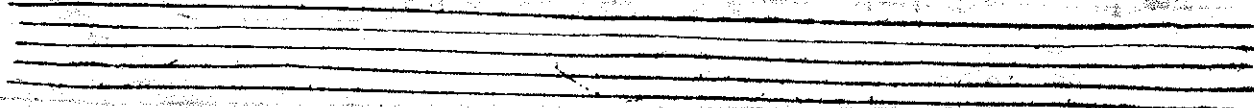
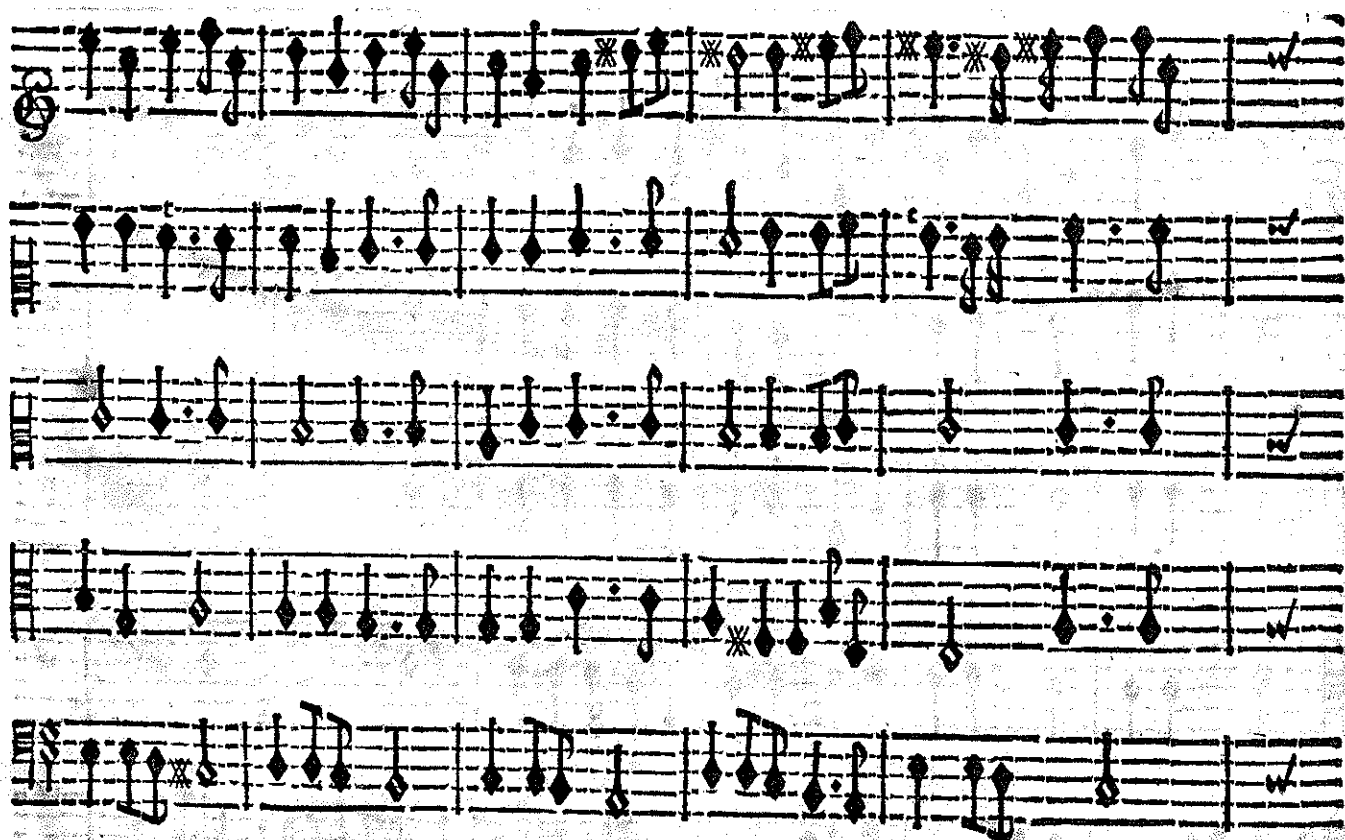
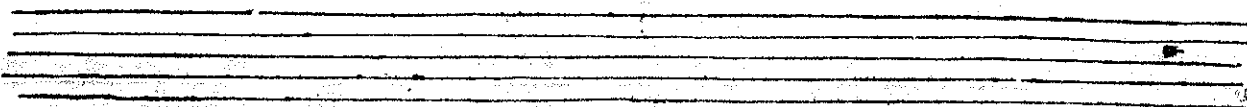
On reprend le Recit & le Chœur Preparons-nous, &c. page 5.

DU TEMPLE DE LA PAIX.

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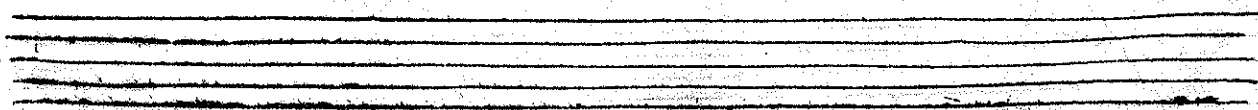
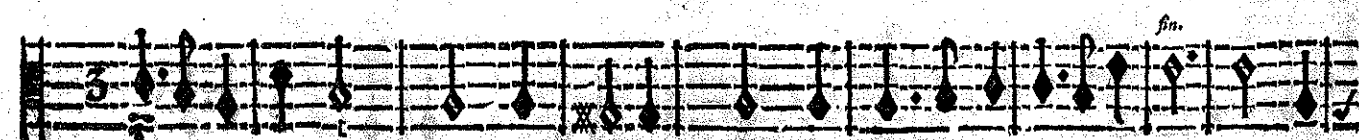
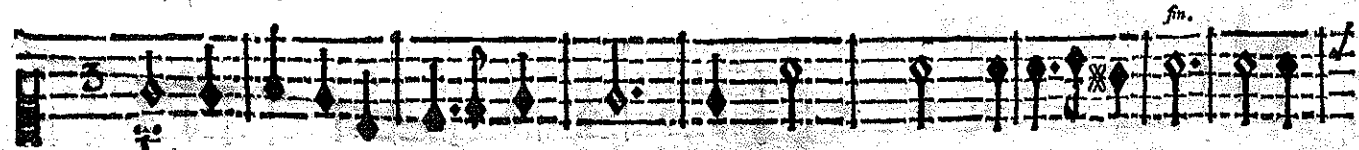
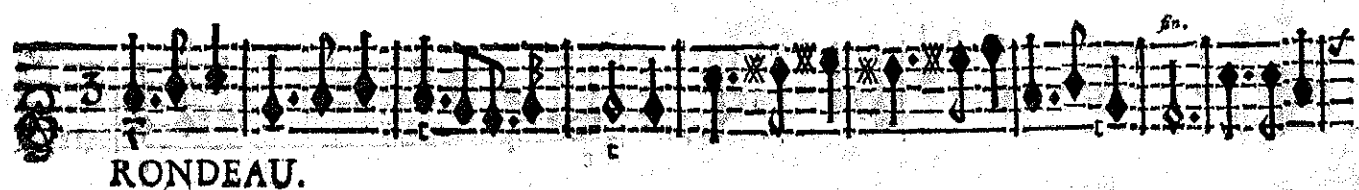
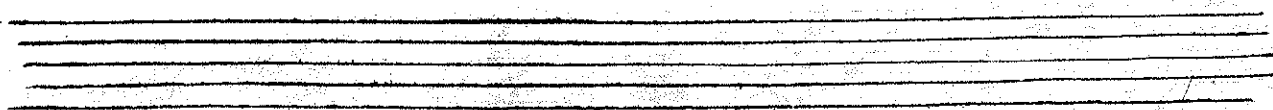
ENTRÉE DE BERGERS ET BERGERES.

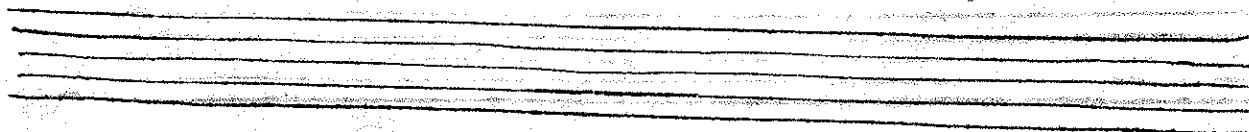
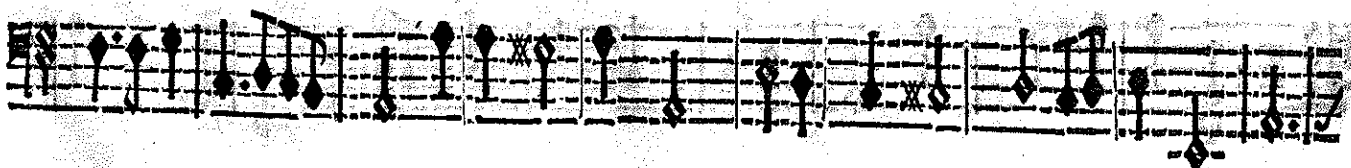
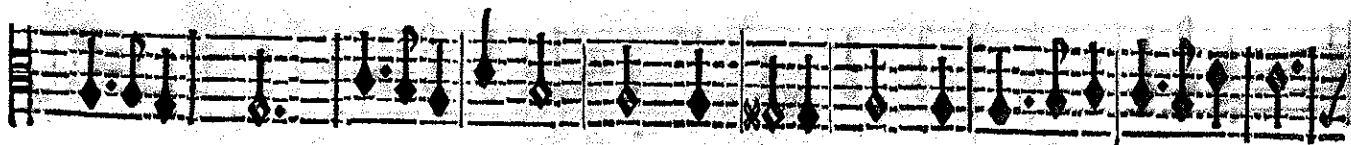
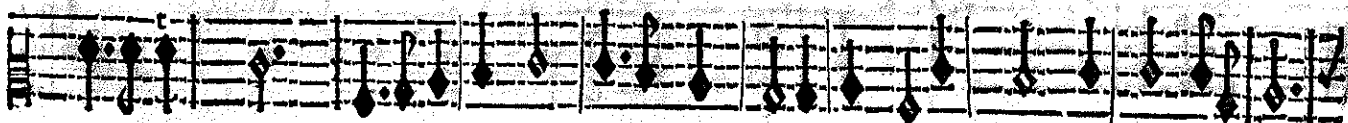
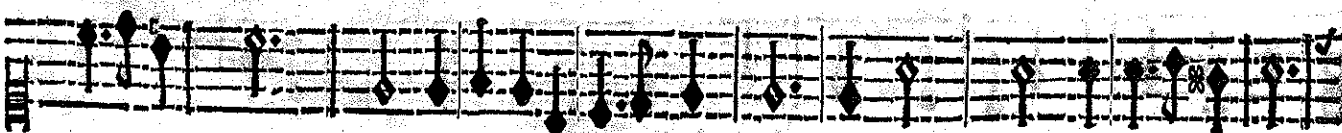
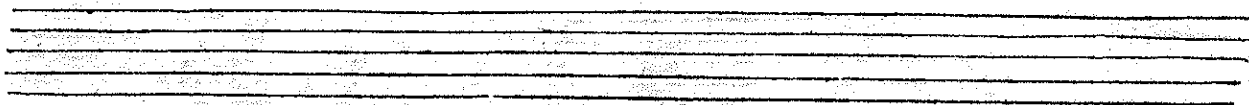
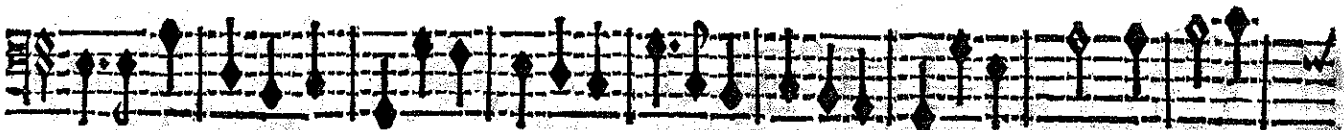
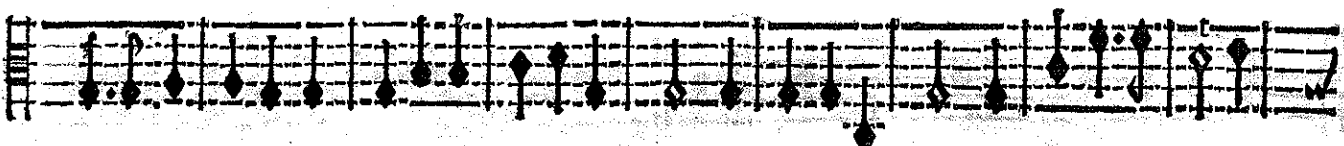
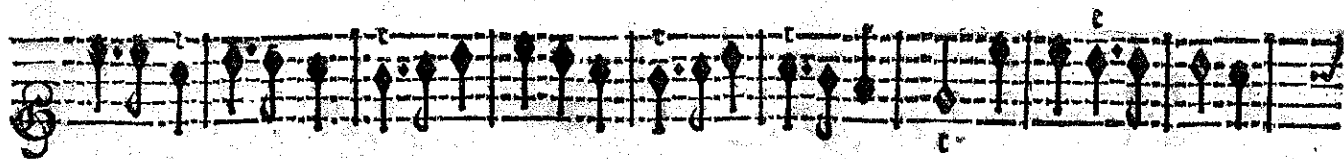




DU TEMPLE DE LA PAIX.

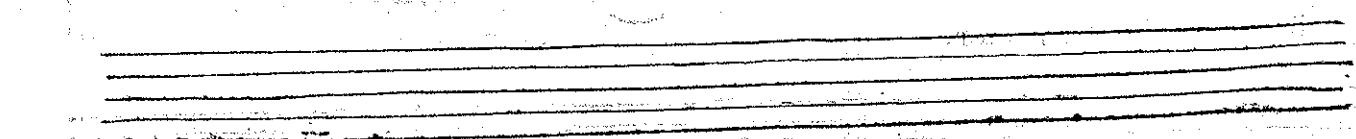
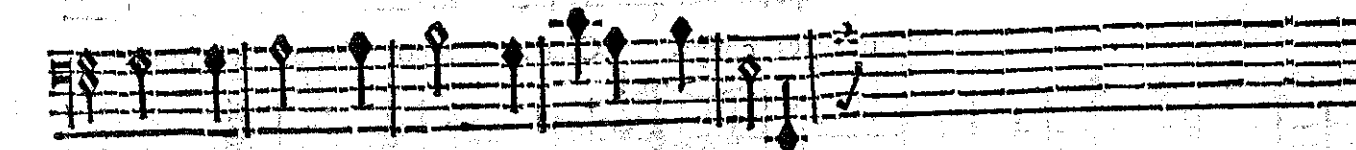
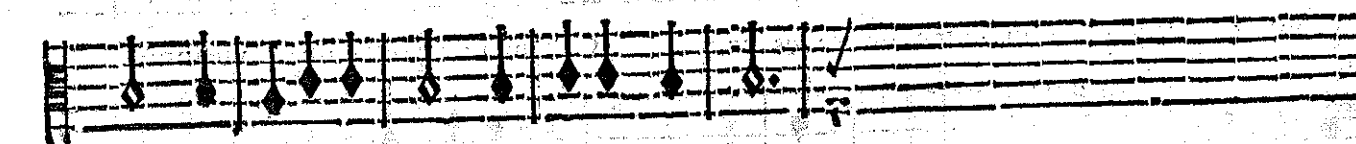
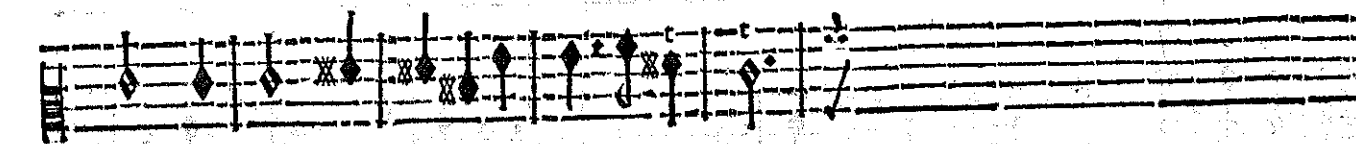
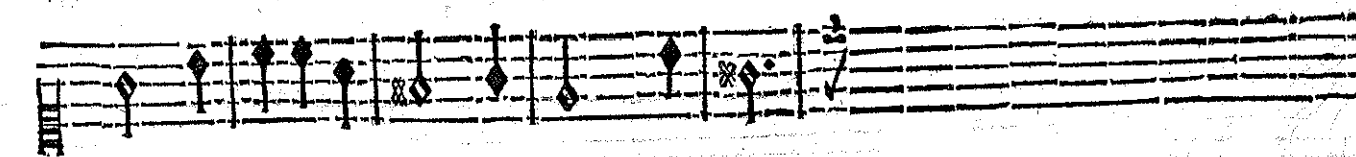
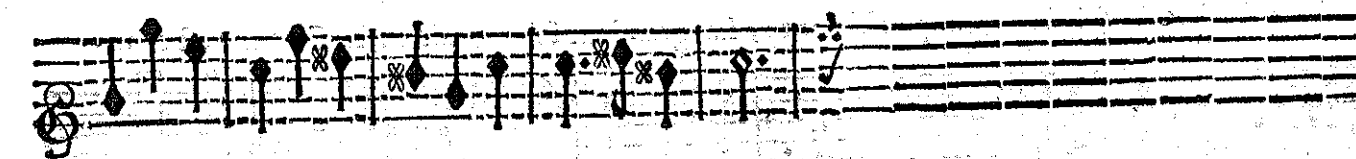
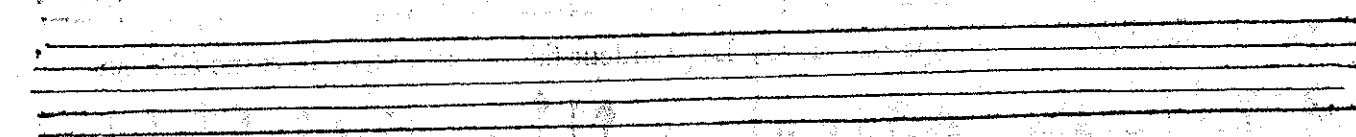
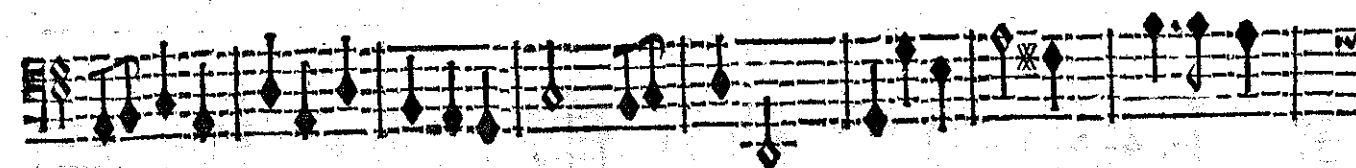
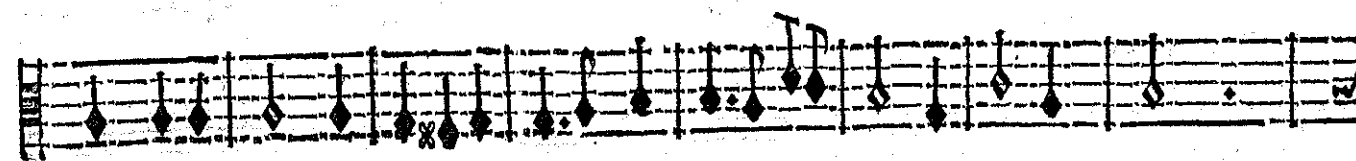
21



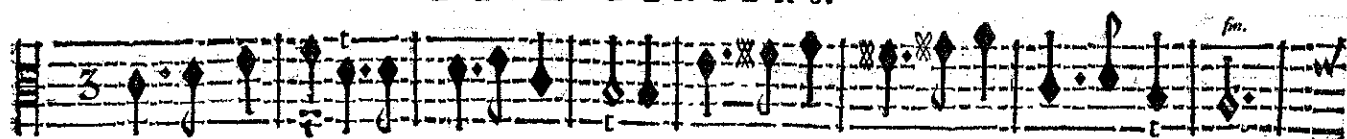


DU TEMPLE DE LA PAIX.

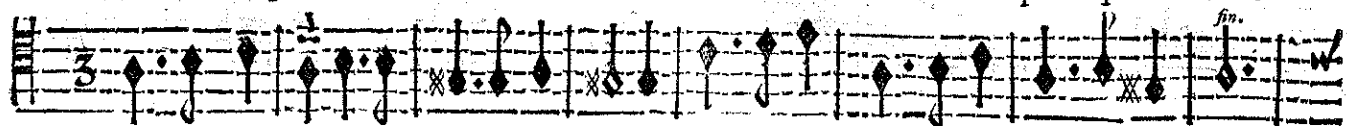
23



BALLET
DEUX BERGERS.



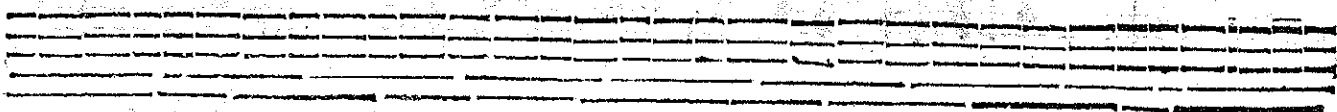
CHarmant repos d'une vie inno- cente, Nôtre bonheur ne despend que de vous.



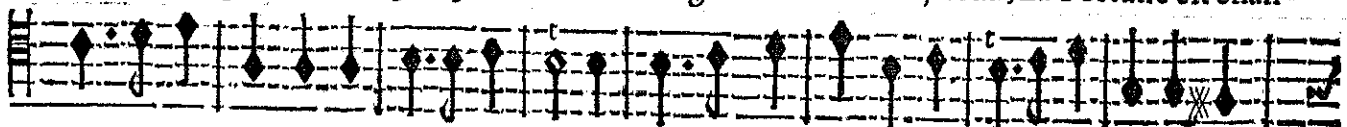
Charmant repos d'une vie innocente, Notre bonheur ne dépend que de vous.



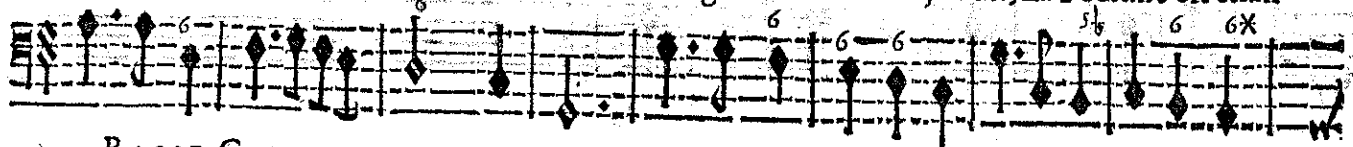
BASSE-CONTINUE.



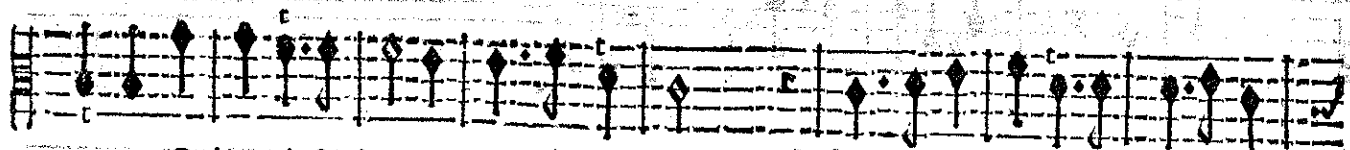
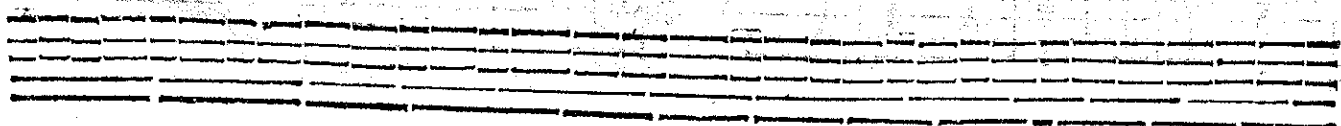
Le noir chagrin suit la pompe éclatante, La grandeur fait des jaloux, La Fortune est chan-



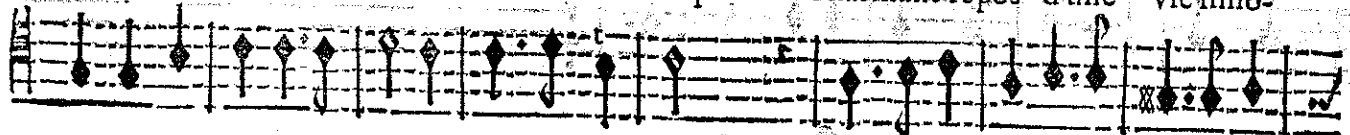
Le noir chagrin fuit la pompe éclatante, La grandeur fait des jaloux, La Fortune est chan-



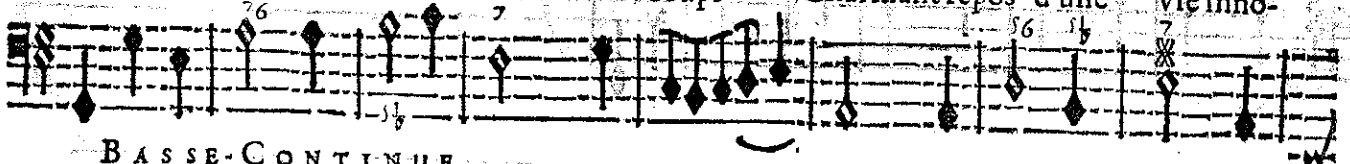
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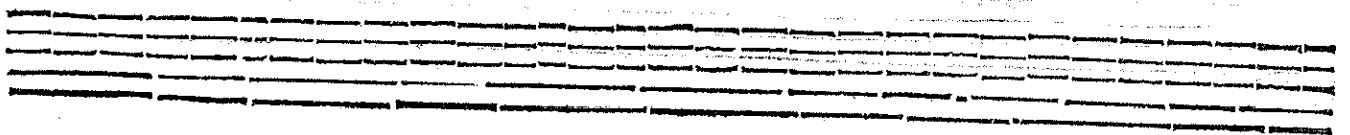
geante, Qui reçoit ses dons doit craindre ses coups. Charmant repos d'une vicinno-

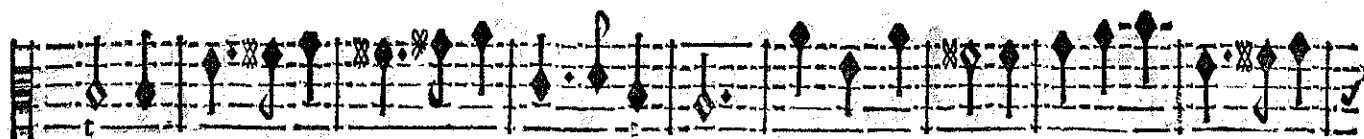


geante, Qui reçoit les dons doit craindre les coups. Charmant repos d'une vieillesse

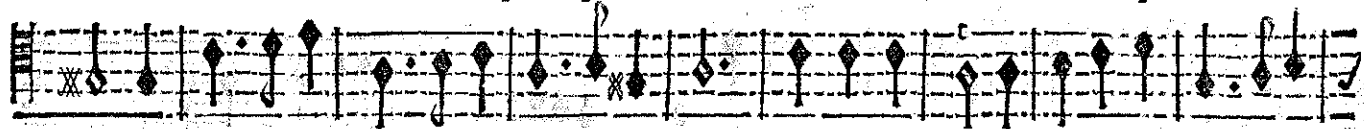


BASSE-CONTINUE.





centé, Nostre bonheur ne despend que de vous. Tout nous enchante, Les vrais plaisirs ne font



centé, Nostre bonheur ne despend que de vous. Tout nous enchante, Les vrais plaisirs ne font



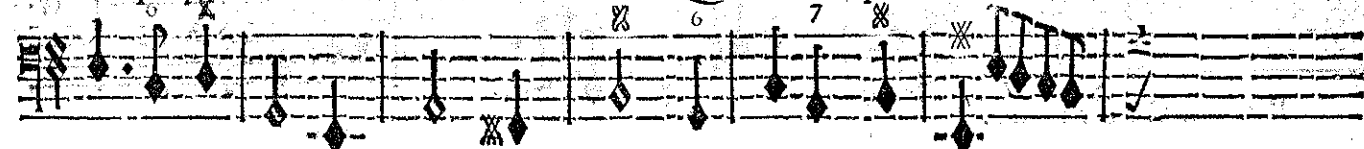
BASSE-CONTINUE.



faits que pour nous, Nostre ame est contente, Quel bien est plus doux.



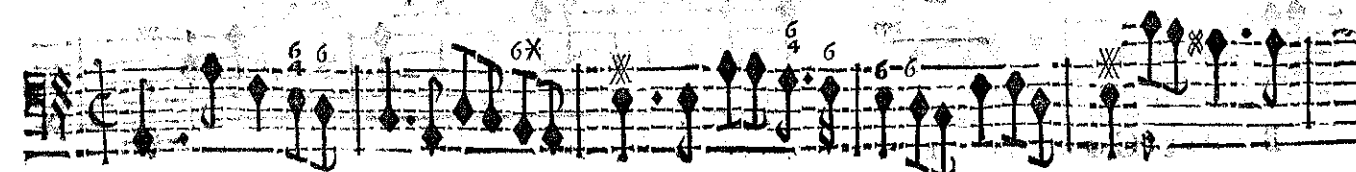
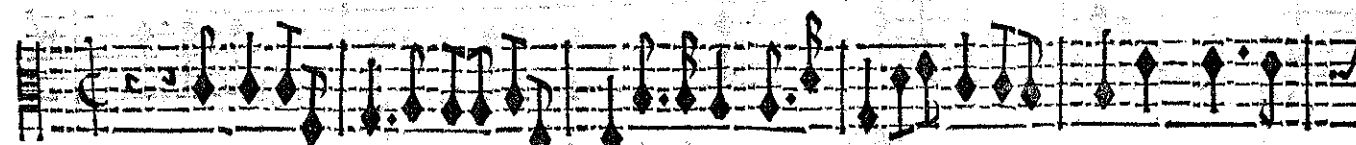
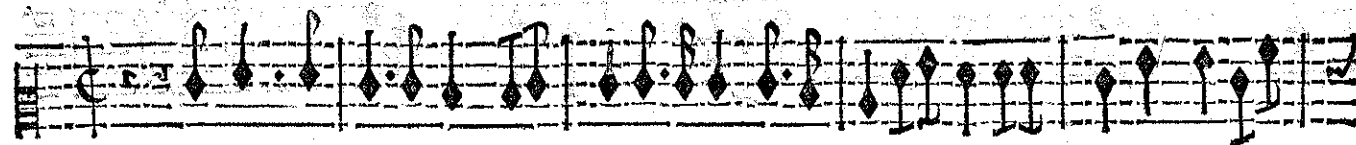
faits que pour nous, Nostre ame est contente, Quel bien est plus doux.



BASSE-CONTINUE.

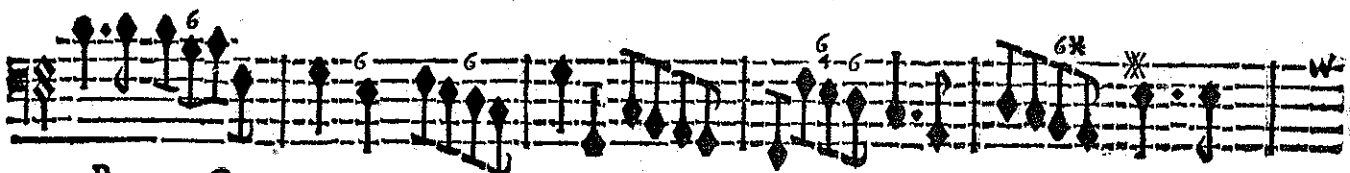
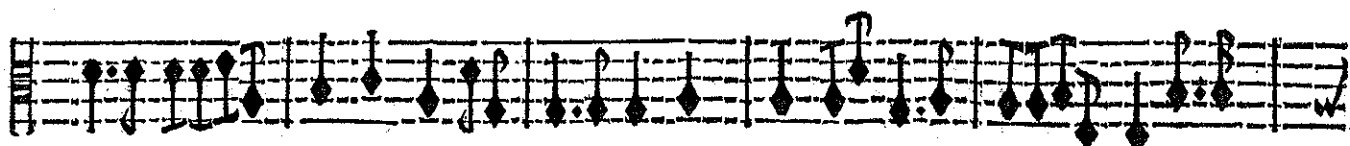
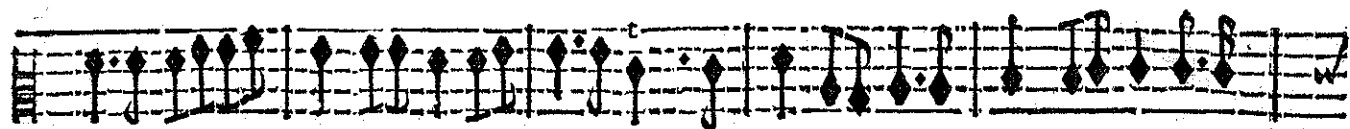
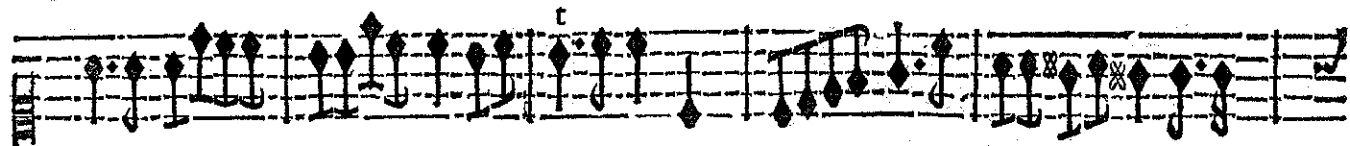


PRELUDE.

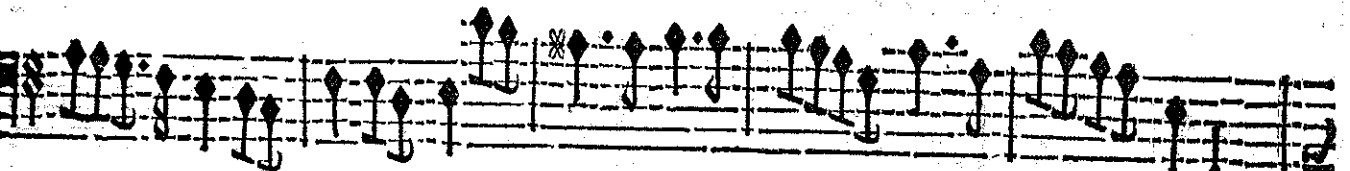
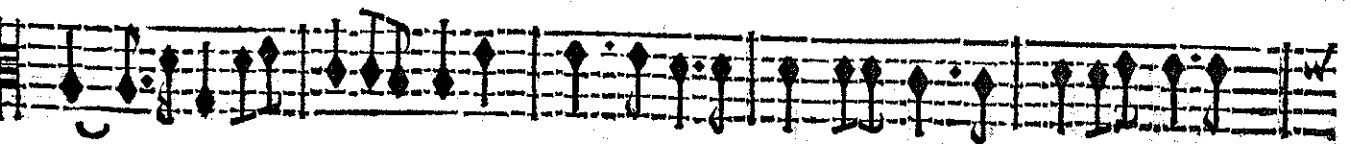
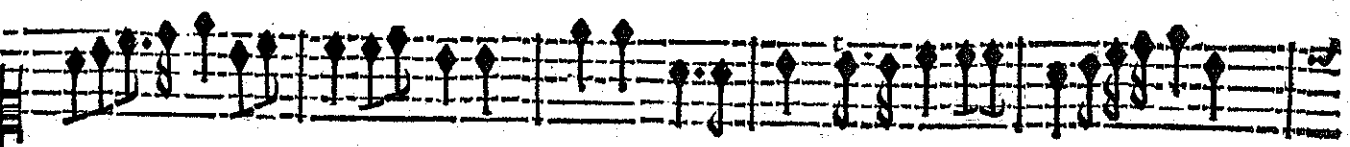


BASSE-CONTINUE.

D



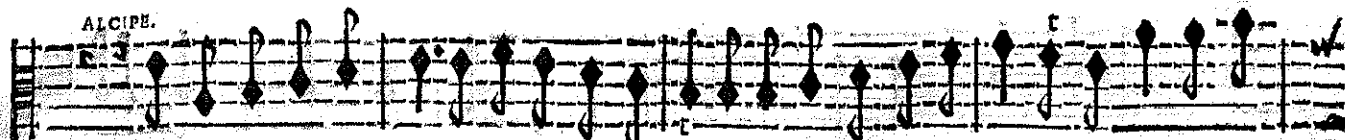
BASSE-CONTINUE.



BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

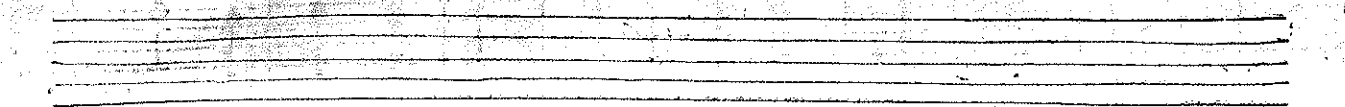
27



Le Prince qui poursuit avec un soin extrême Les Hostes furieux des Forests d'alén-



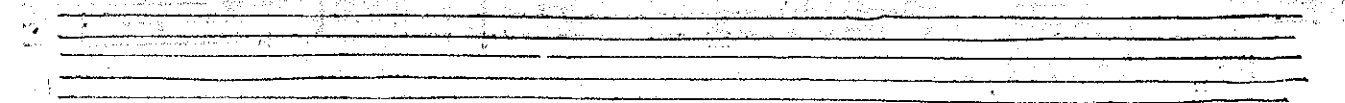
BASSE-CONTINUE.



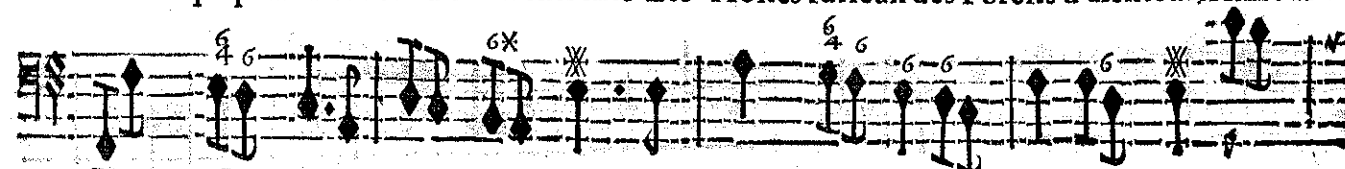
tour, Aime assez nos Concerts pour les offrir luy- même, Au grand Roy dont il tient le jour. Le



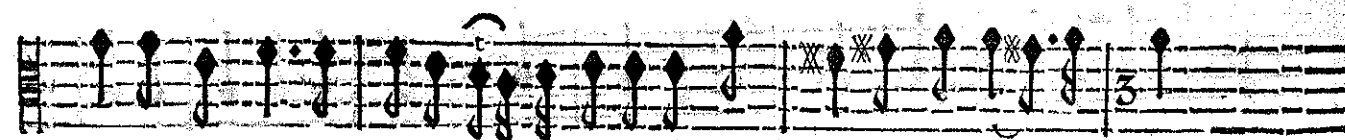
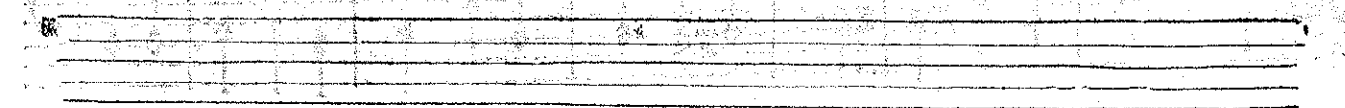
BASSE-CONTINUE.



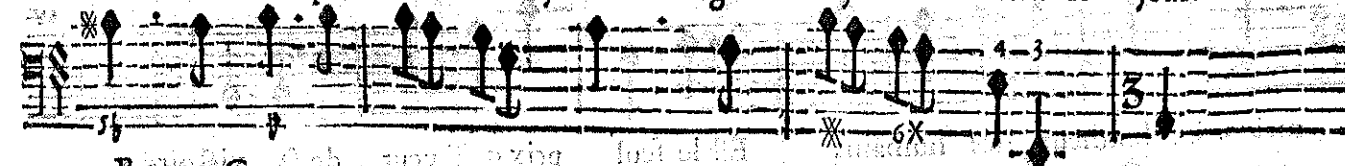
Prince qui poursuit avec un soin extrême Les Hostes furieux des Forests d'alentour, Aime af-



BASSE-CONTINUE.



sez nos Concerts pour les offrir luy-même Au grand Roy dont il tient le jour.



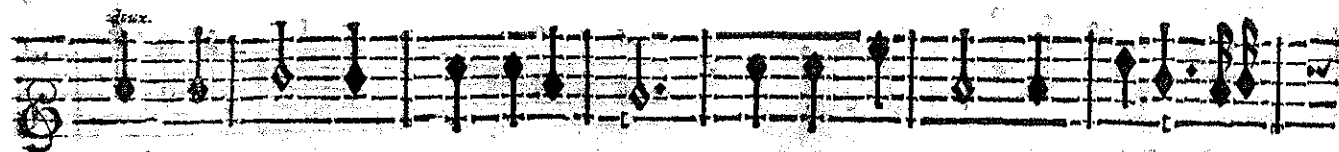
BASSE-CONTINUE.



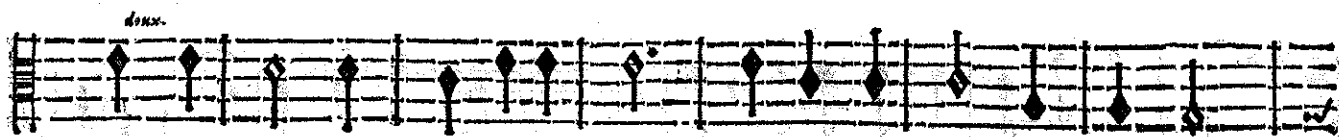
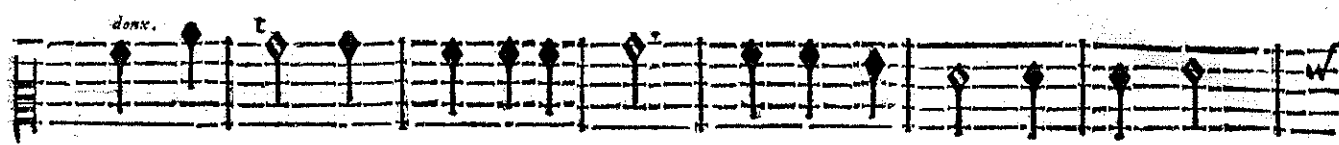
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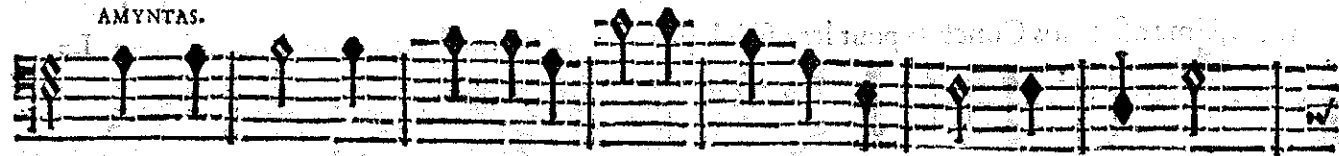
BALLET



VIOLONS.



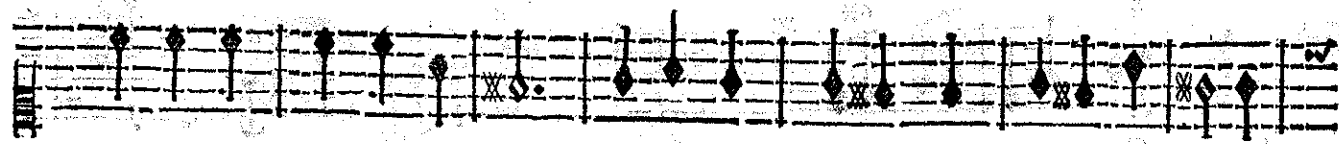
AMYNTAS.



Que ce Roy vainqueur à de gloire, Le sort du Monde est en ses



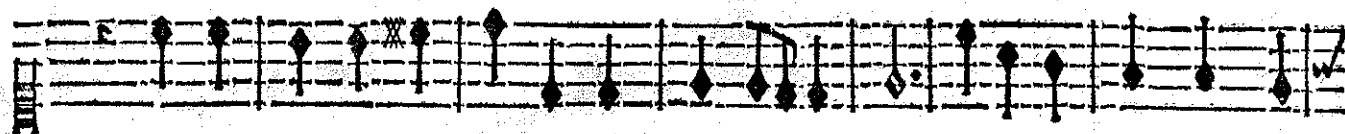
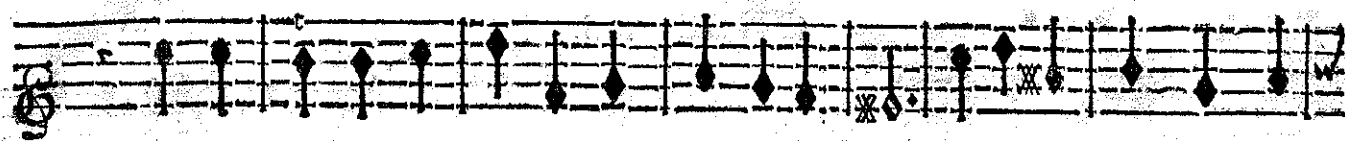
BASSE-CONTINUE.



Le bonheur des humains Est le seul prix qu'il veut de la victoire.



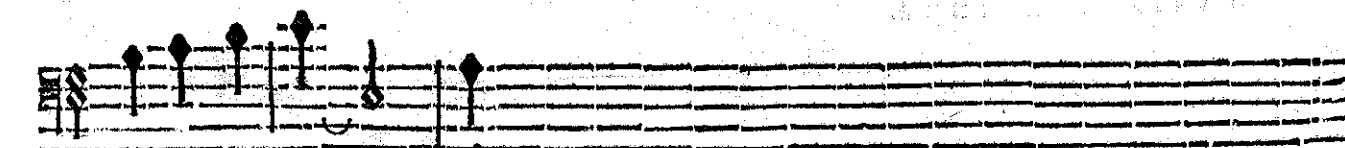
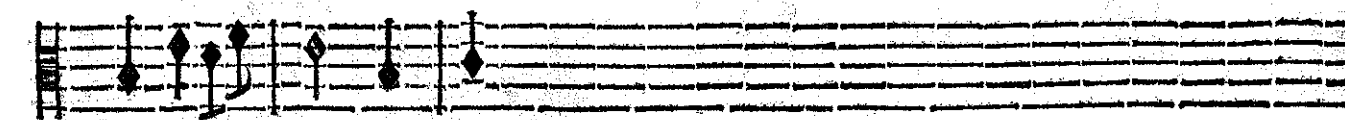
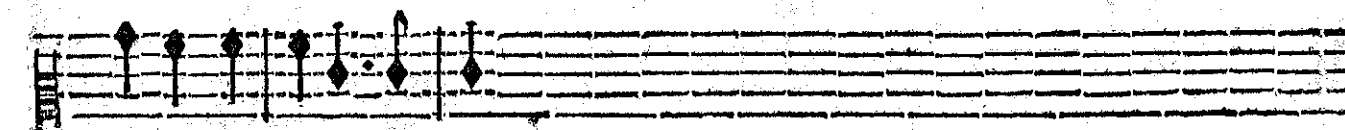
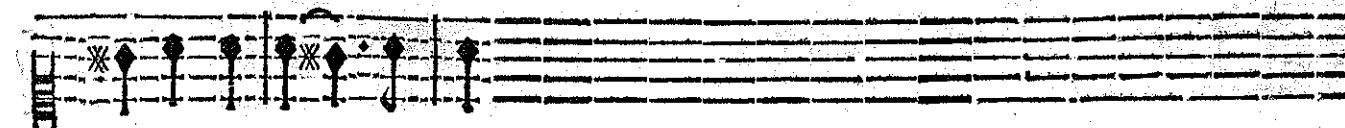
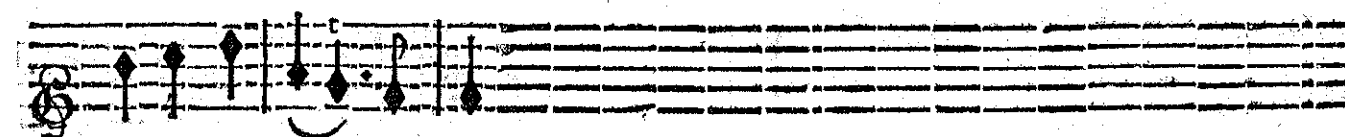
BASSE-CONTINUE.



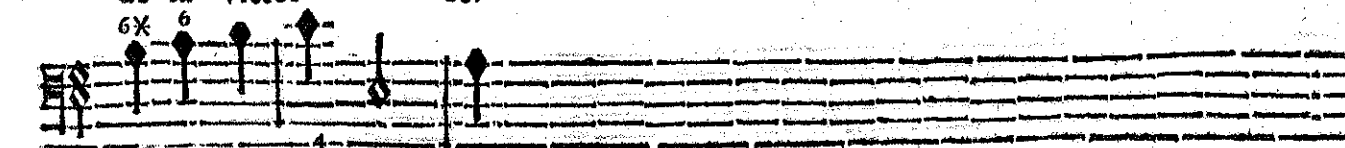
Le bonheur des humains, Le bonheur des humains Est le seul prix qu'il veut



BASSE-CONTINUE.



de la victoi- re.



BASSE-CONTINUE.

CHOEURS.



Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



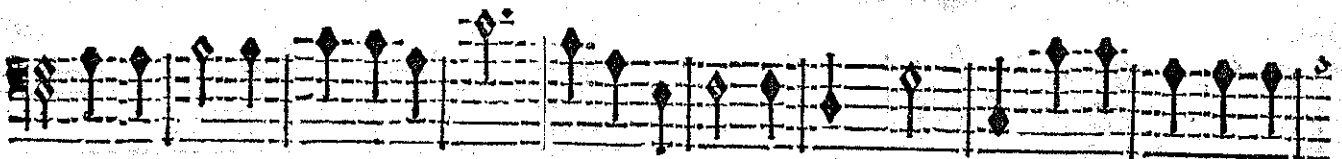
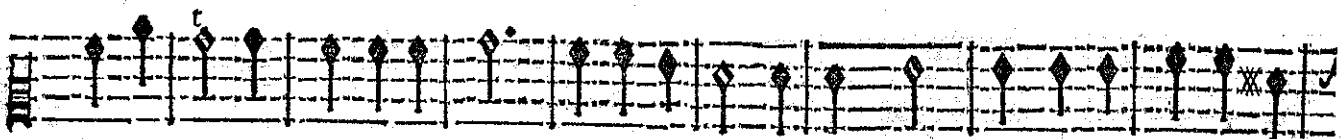
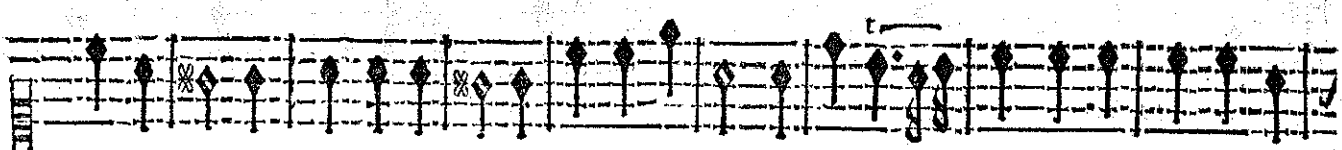
Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



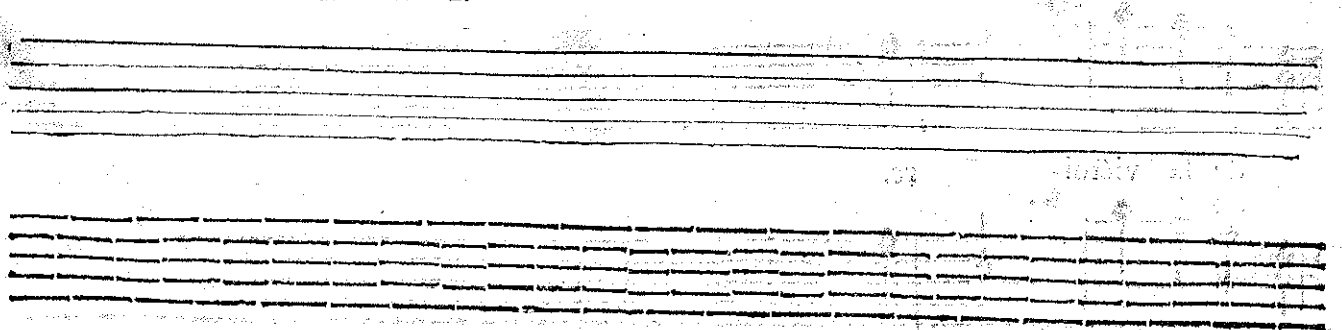
Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



VIOLONS.



BASSE-CONTINUE.

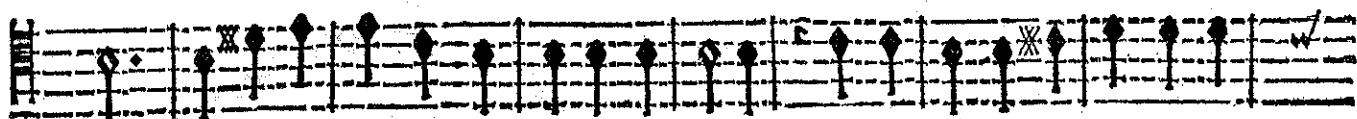




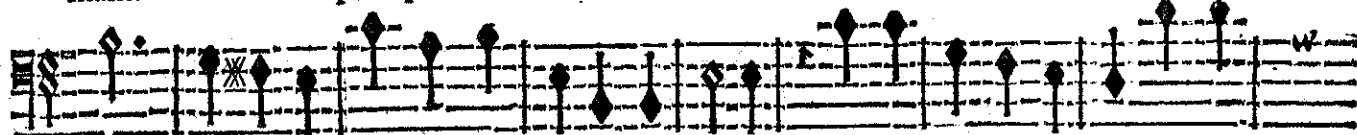
mains Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



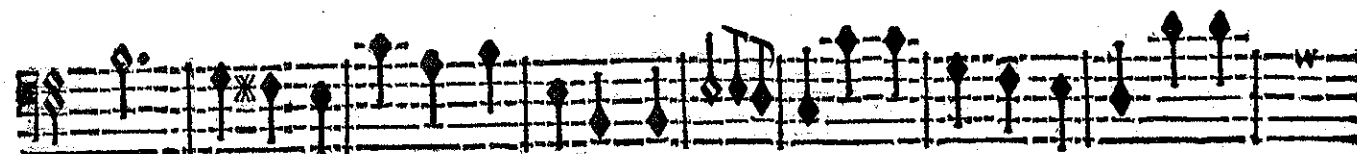
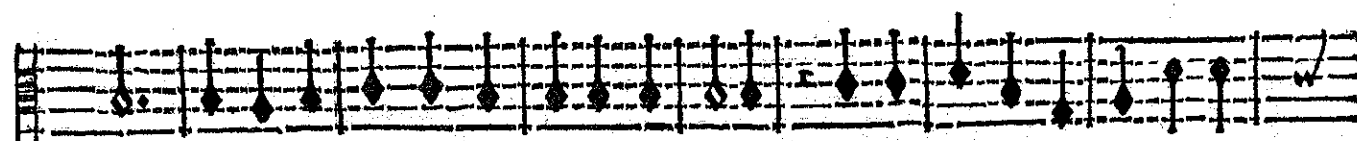
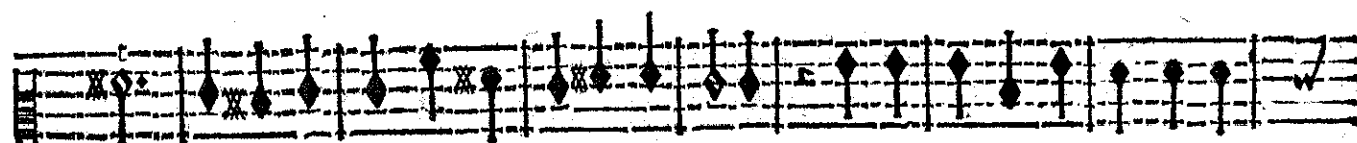
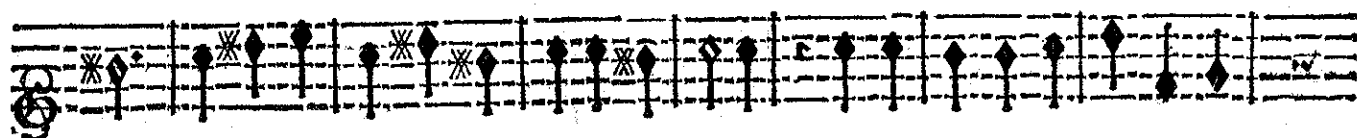
mains Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



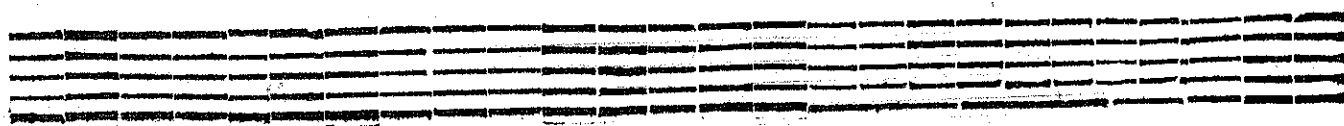
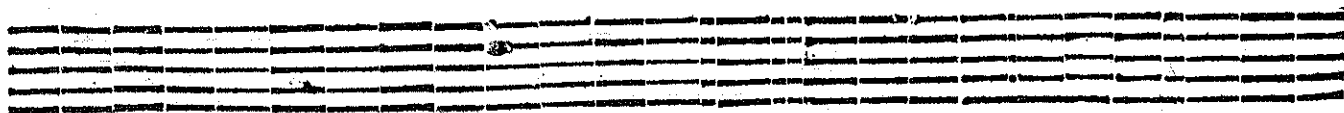
mains Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



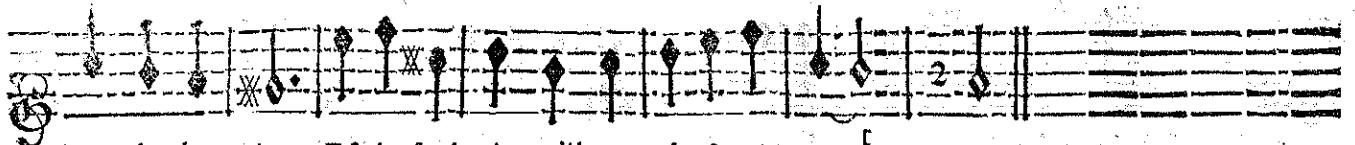
mains Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



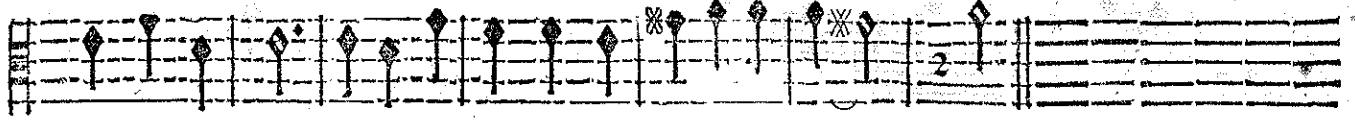
BASSE-CONTINUE.



BALLET



heur des humains Est le seul prix qu'il veut de sa victoi- re.



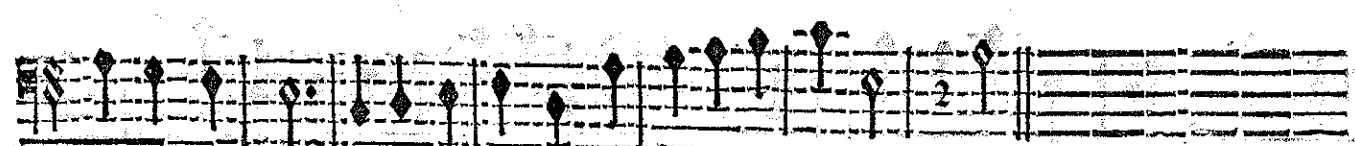
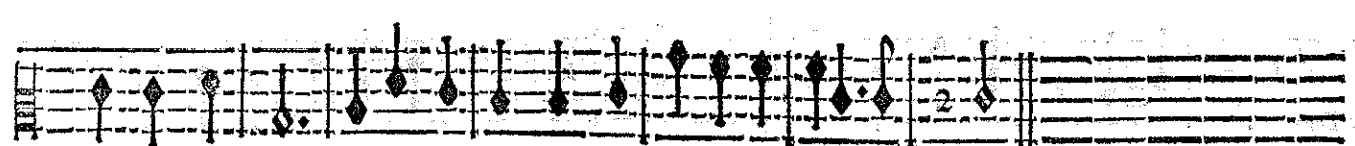
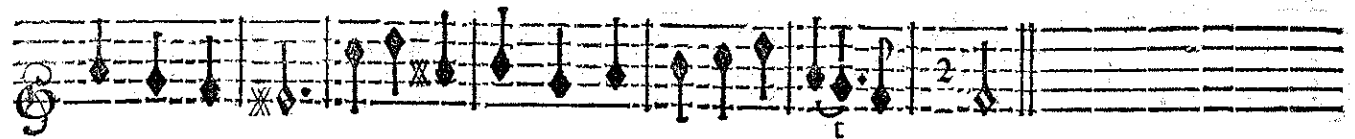
heur des humains Est le seul prix qu'il veut de sa victoi- re.



heur des humains Est le seul prix qu'il veut de sa victoi- re.

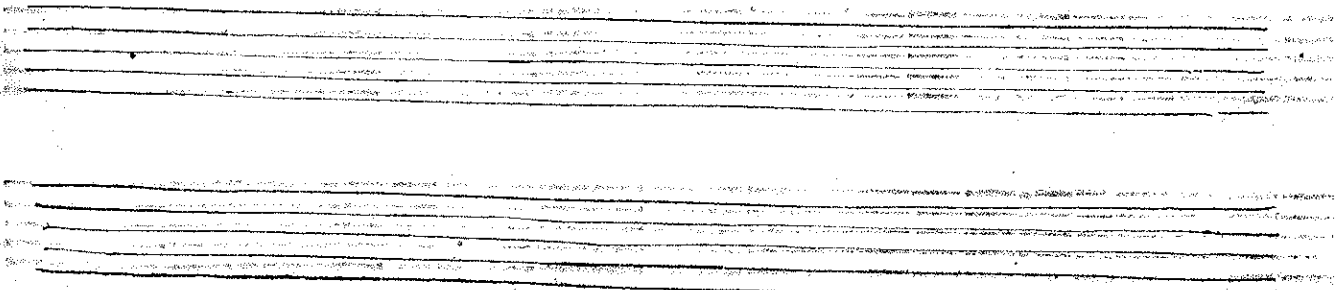


heur des humains Est le seul prix qu'il veut de sa victoi- re.



BASSE-CONTINUE.

FIN DE LA PARTIE



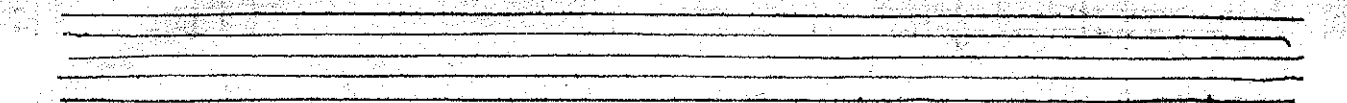
UN BERGER



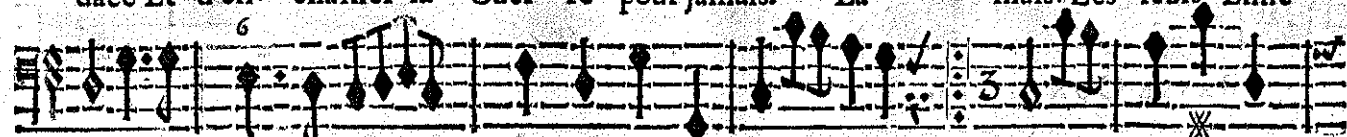
La gloire luy suffit, ses vœux sont satisfaits. Il est content d'humilier l'au-



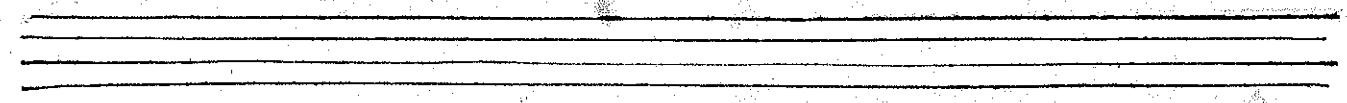
BASSE-CONTINUE.



dace Et d'en- chaîner la Guer- re pour jamais. La mais. Les seuls Enne-



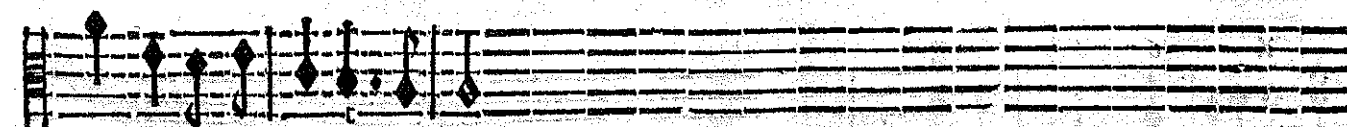
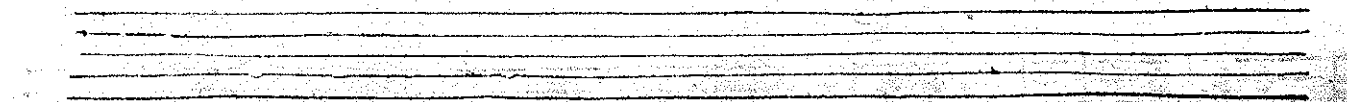
BASSE-CONTINUE.



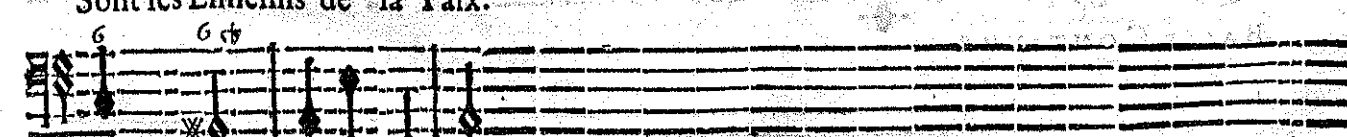
mis qu'il menace Sont les Ennemis de la Paix. Les seuls Ennemis qu'il menace



BASSE-CONTINUE.



Sont les Ennemis de la Paix.



BASSE-CONTINUE.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with accidentals (sharps and naturals). The second staff is a bass clef with a similar melodic line. The third and fourth staves are also bass clefs, providing harmonic support with chords and single notes. The fifth staff is a bass clef with a more complex rhythmic pattern, including sixteenth notes and rests. The system concludes with a double bar line.

BASSE-CONTINUE.

Two empty musical staves, one for the treble clef and one for the bass clef, intended for the Basse-Continue accompaniment.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some with accidentals. The second staff is a bass clef with a similar melodic line. The third and fourth staves are also bass clefs, providing harmonic support with chords and single notes. The system concludes with a double bar line.

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some with accidentals. The second staff is a bass clef with a similar melodic line. The third and fourth staves are also bass clefs, providing harmonic support with chords and single notes. The system concludes with a double bar line.

The fourth system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some with accidentals. The second staff is a bass clef with a similar melodic line. The third and fourth staves are also bass clefs, providing harmonic support with chords and single notes. The system concludes with a double bar line.

The fifth system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some with accidentals. The second staff is a bass clef with a similar melodic line. The third and fourth staves are also bass clefs, providing harmonic support with chords and single notes. The system concludes with a double bar line.

The sixth system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some with accidentals. The second staff is a bass clef with a similar melodic line. The third and fourth staves are also bass clefs, providing harmonic support with chords and single notes. The system concludes with a double bar line.

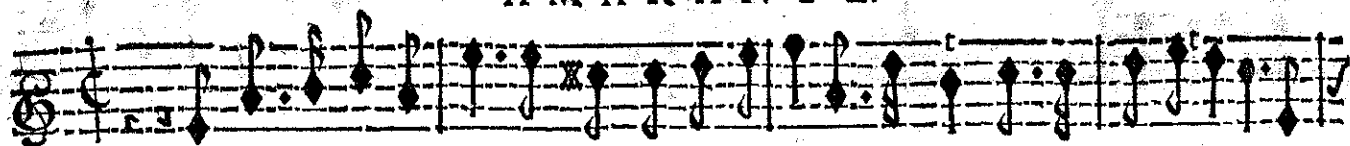
BASSE-CONTINUE.

Two empty musical staves, one for the treble clef and one for the bass clef, intended for the Basse-Continue accompaniment.

DU TEMPLE DE LA PAIX.

35

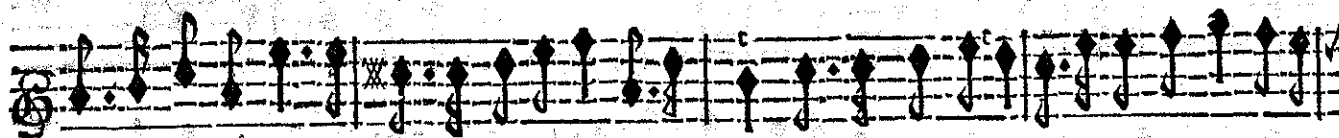
AMARANTE.



Pour rendre son Empire heureux & florissant Ses travaux trouvent tout facile. Pour



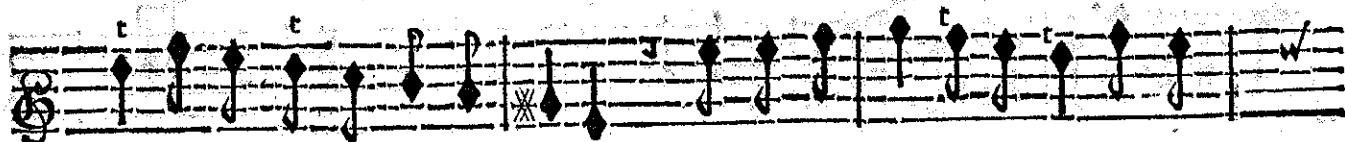
BASSE-CONTINUE.



rendre son Empire heureux & florissant Ses travaux trouvent tout facile. Il est toujours agif-



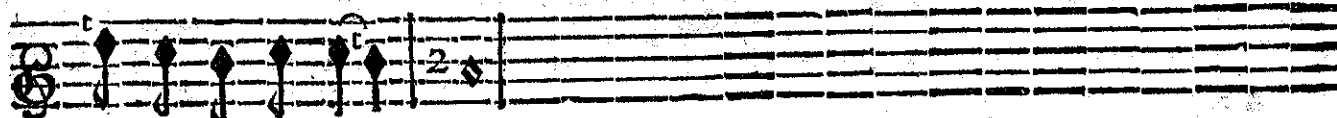
BASSE-CONTINUE.



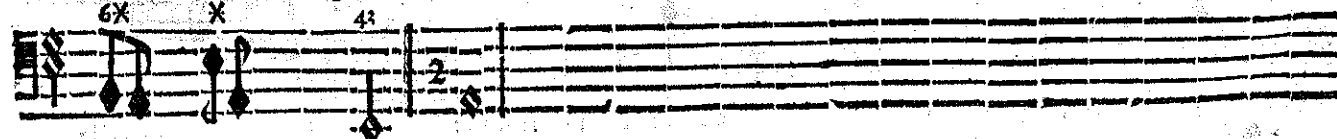
fant Et paraît toujours tranquille. Il est toujours agissant Et pa-



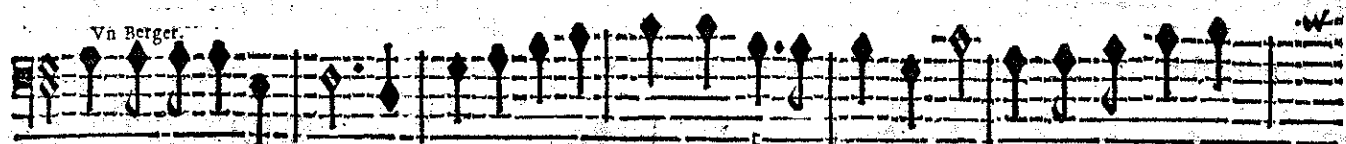
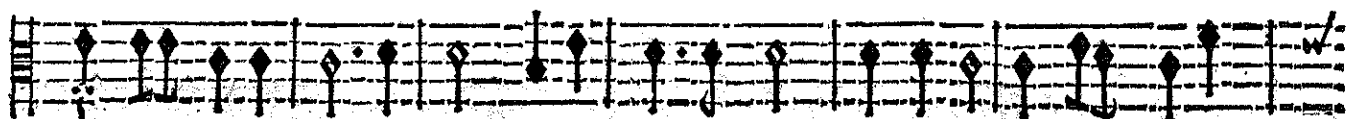
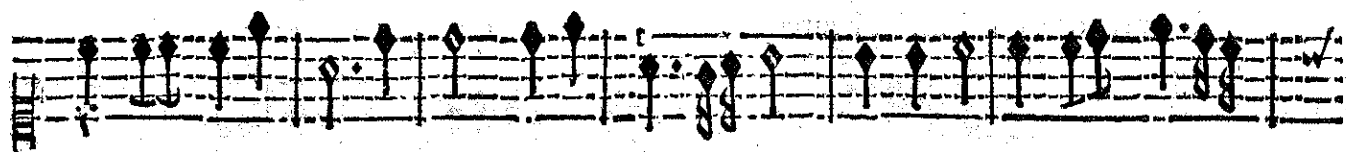
BASSE-CONTINUE.



raît toujours tranquille.



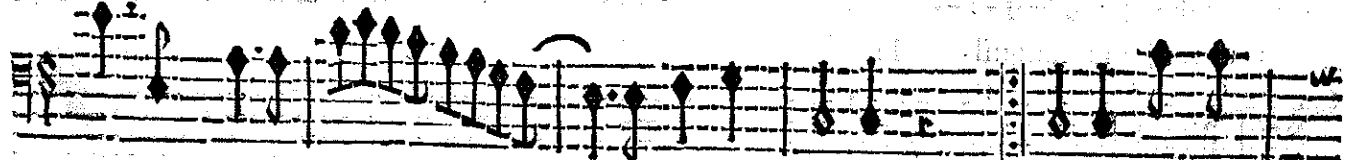
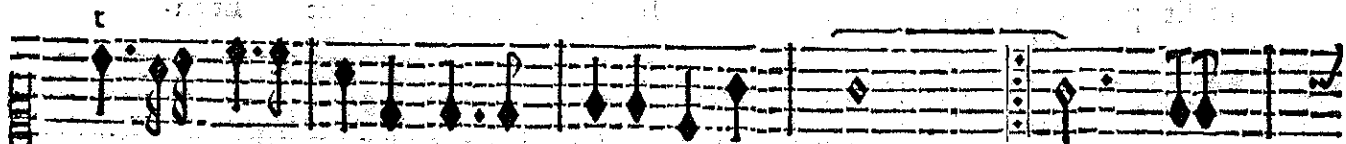
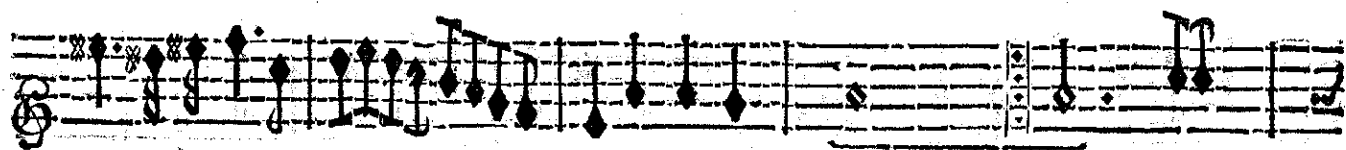
BASSE-CONTINUE.



Entre les autres Roys ce Roy victorieux Est tel que l'on dépeint entre les autres



BASSE-CONTINUE.



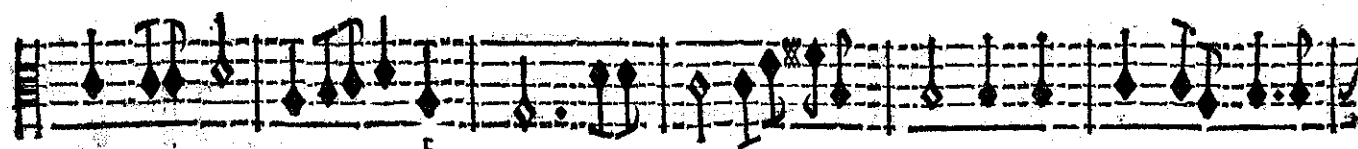
Dieux. Celuy qui lan- ce le Ton- nerre: nerre: C'est l'Au-



BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

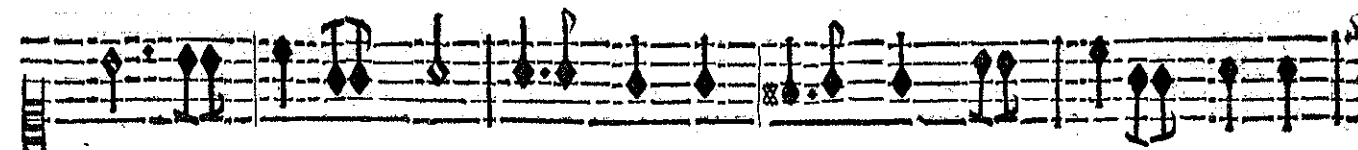
37



teur glorieux Du repos de la terre, C'est l'effroy des audacieux Qui voudroient dechaîner la



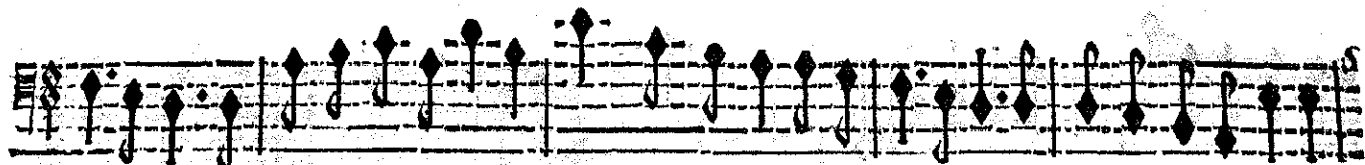
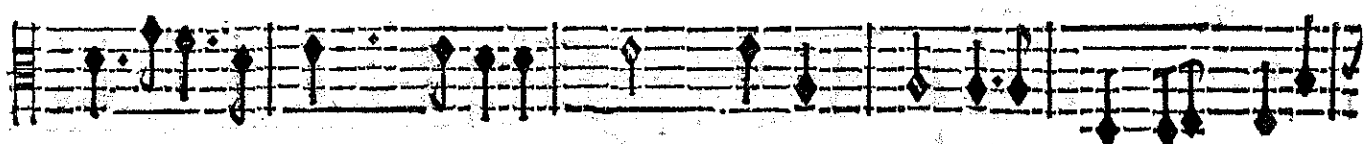
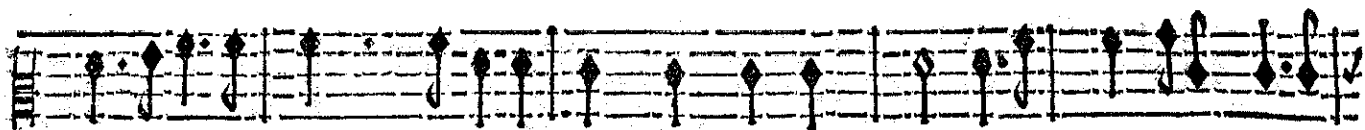
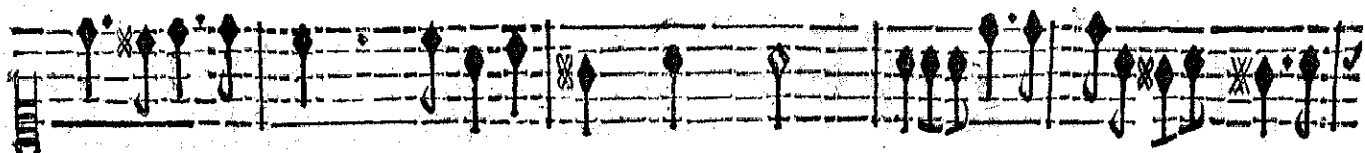
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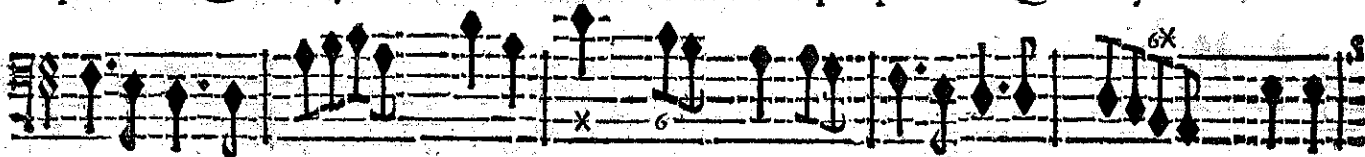
Guerre; C'est le don le plus precieux Que no^s ayons receu des Cieux. C'est le don, C'est le don le plus



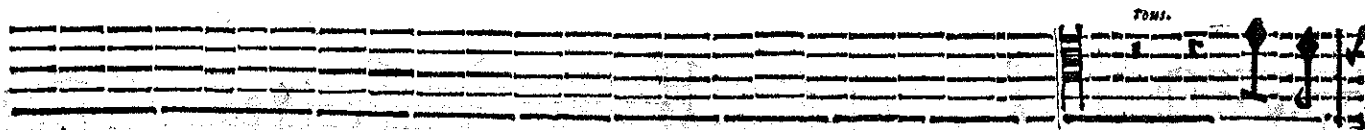
BASSE-CONTINUE.



precieux Que nous ayons receu des Cieux. C'est le don le plus précieux Que no' ayons receu des



BASSE-CONTINUE.



C'est le



DU TEMPLE DE LA PAIX.

39

CHOEURS.



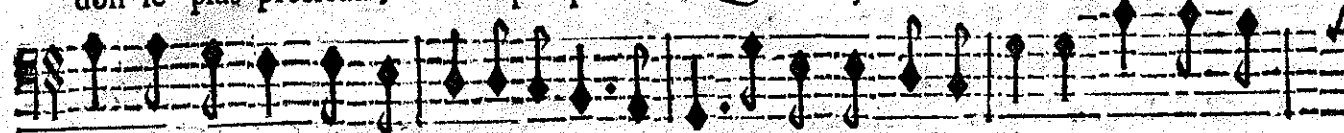
C'est le don, C'est le don le plus précieux, Que nous ayons reçu des Cieux. C'est le



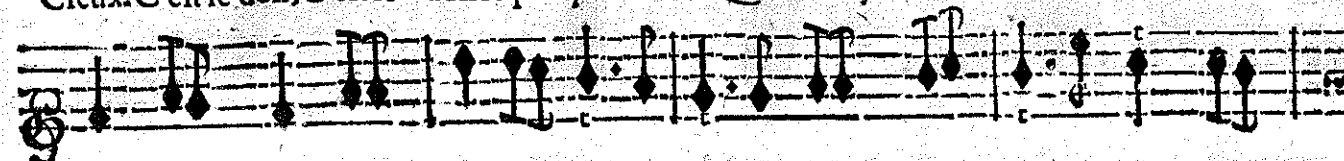
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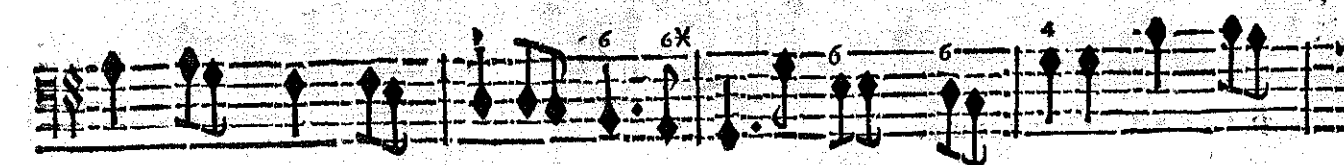
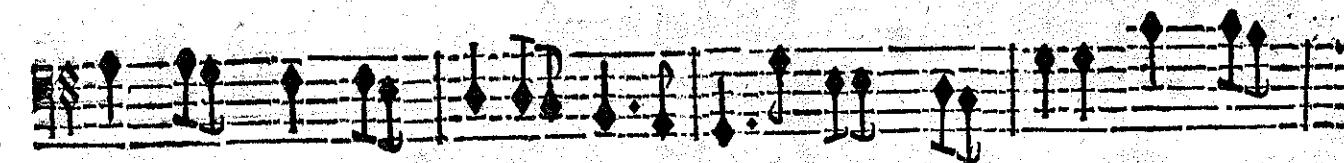
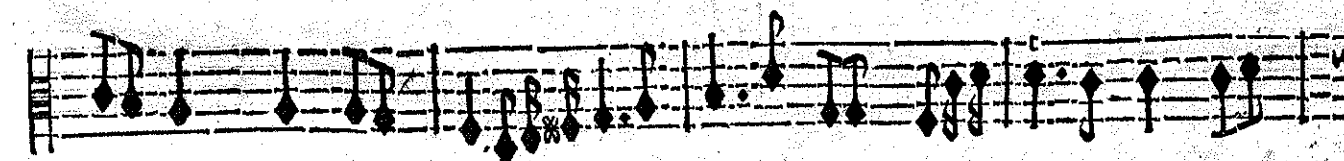
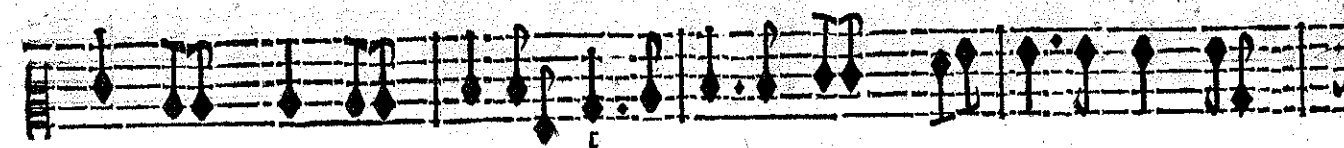
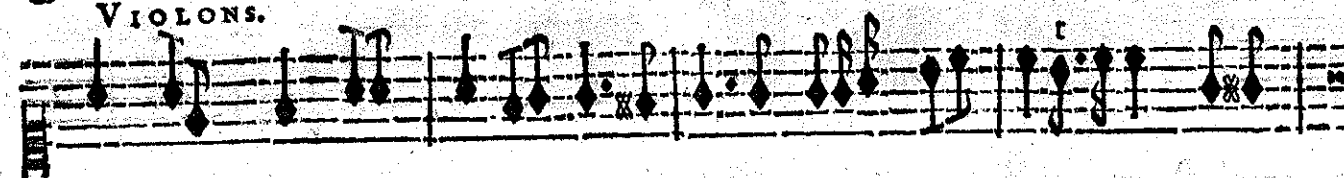
don le plus précieux, le plus précieux, Que nous ayons reçu des Cieux. C'est le



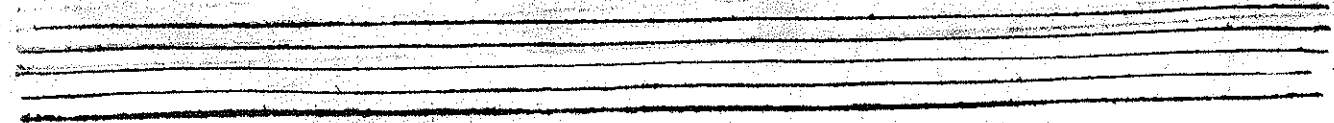
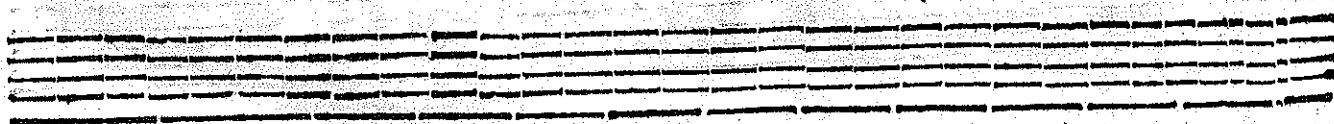
Cieux. C'est le don, C'est le don le plus précieux, Que nous ayons reçu des Cieux. C'est le



VIOLONS.



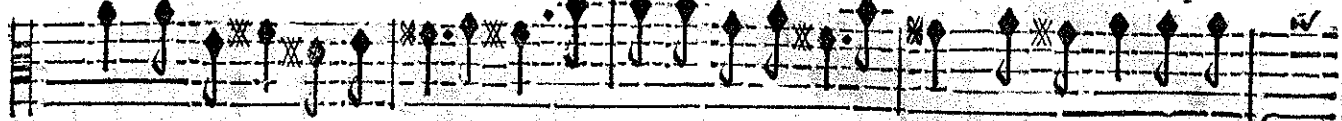
BASSE-CONTINUE.



B A L L E T



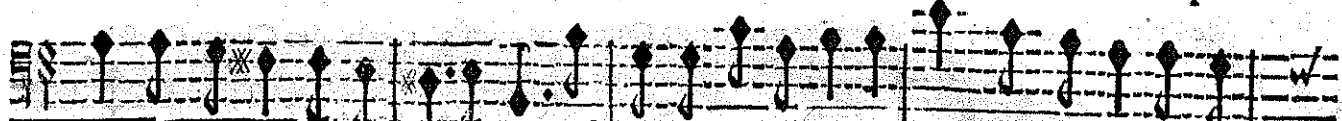
don C'est le don le plus precieux Que nous ayons reçu des Cieux. C'est le don le plus



don C'est le don le plus precieux Que nous ayons reçu des Cieux. C'est le don le plus



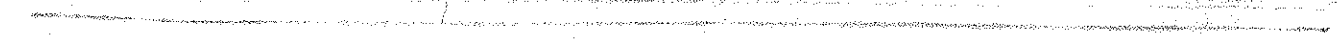
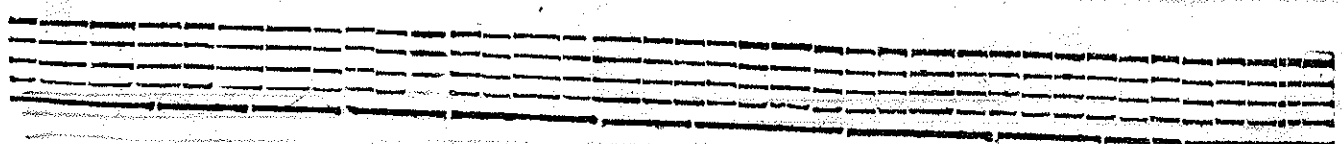
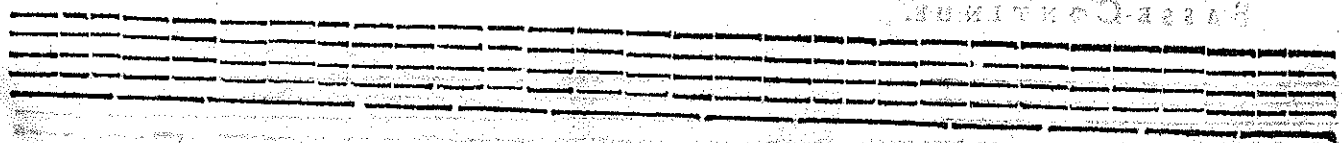
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don C'est le don le plus precieux Que nous ayons reçu des Cieux. C'est le don le plus

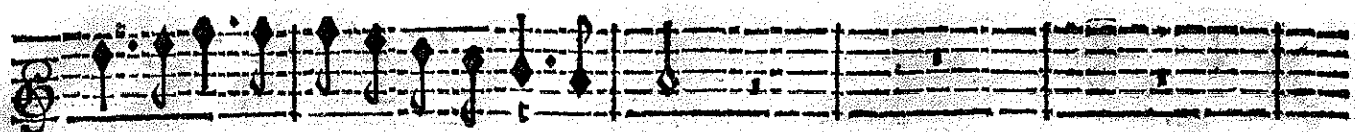


BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

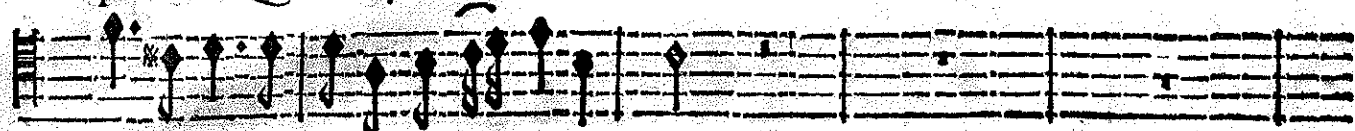
41



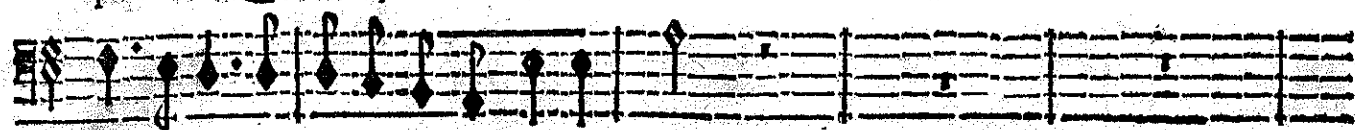
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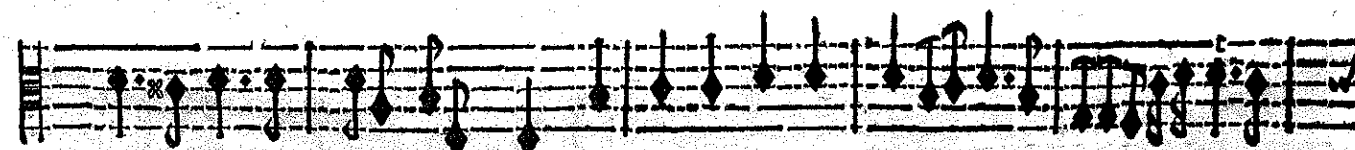
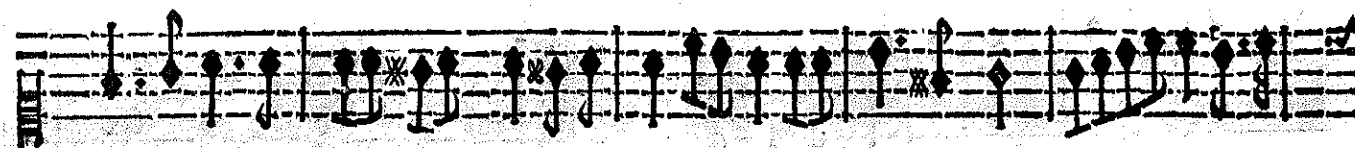
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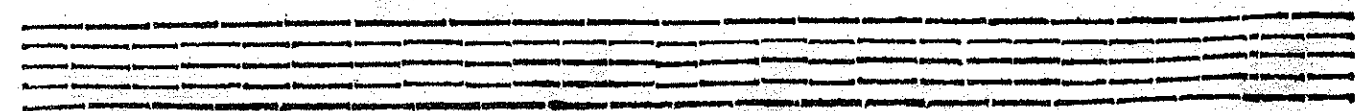
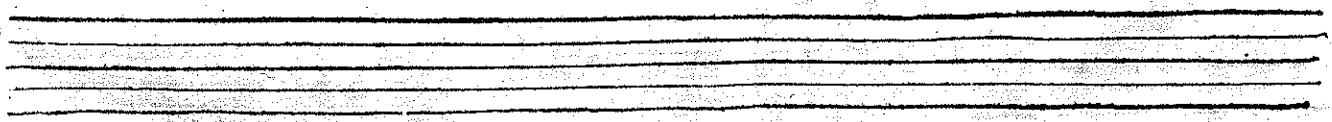
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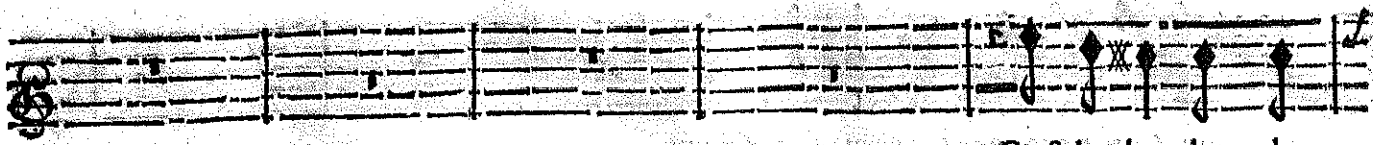
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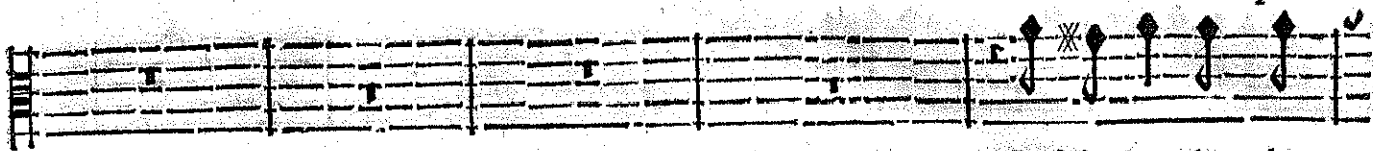
BASSE-CONTINUE



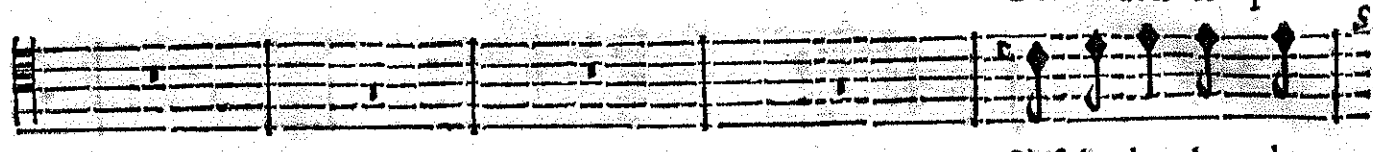
BALLET



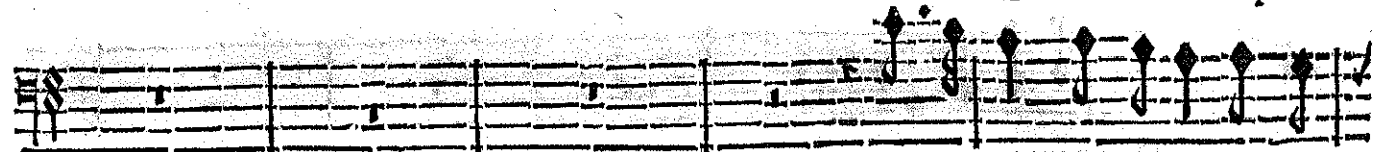
C'est le don le plus



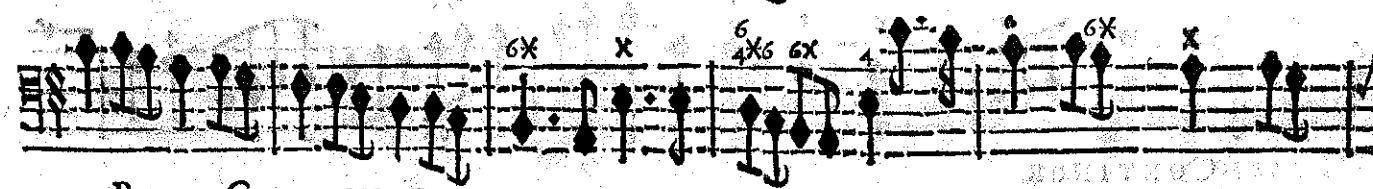
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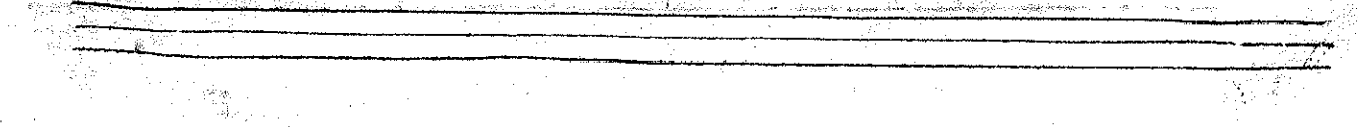
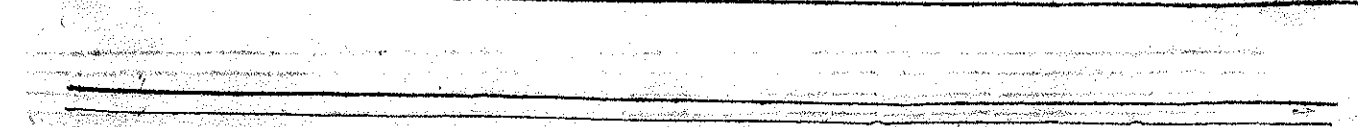
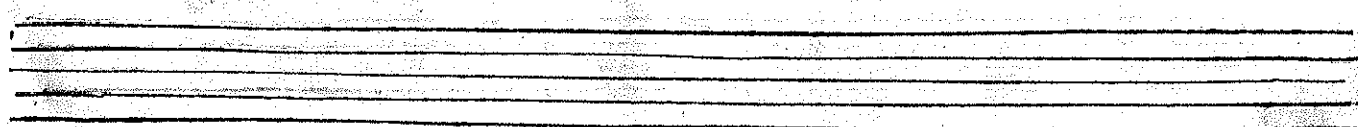
C'est le don le plus

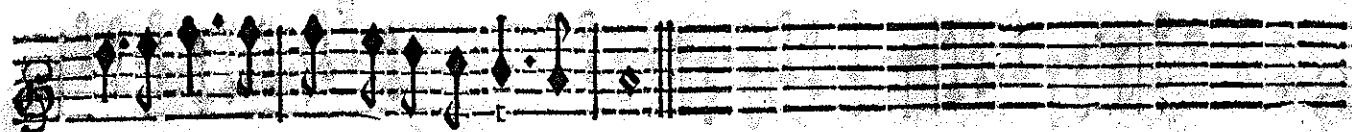


C'est le don, C'est le don le plus

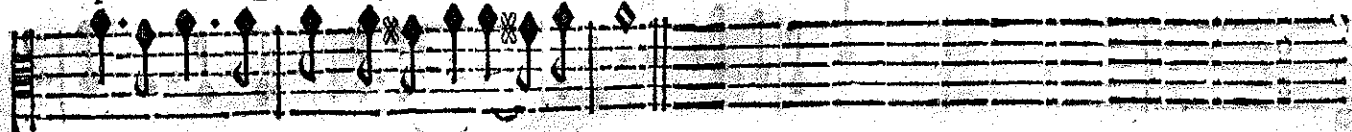


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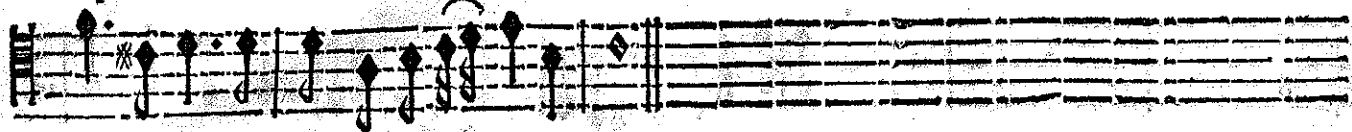




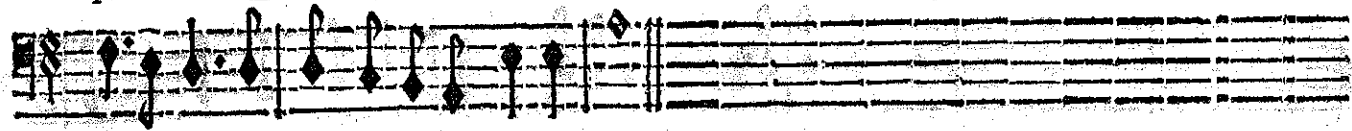
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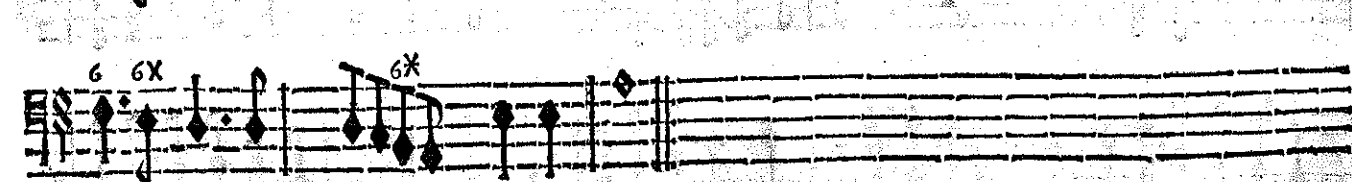
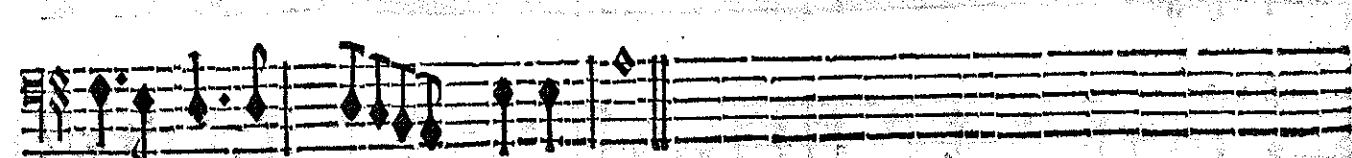
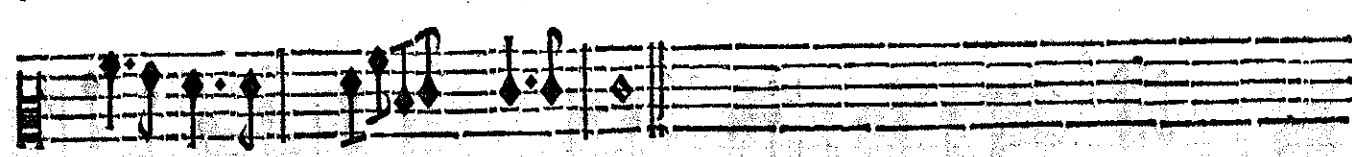
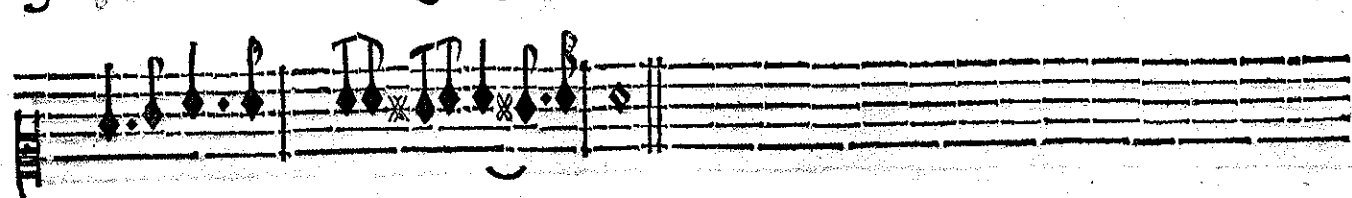
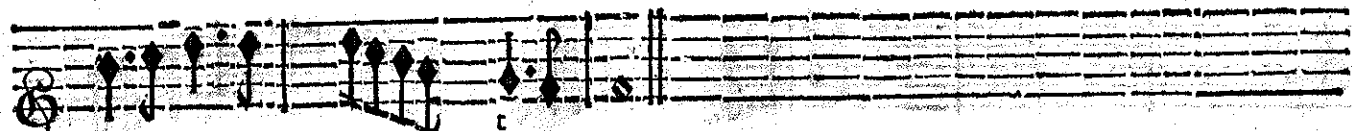
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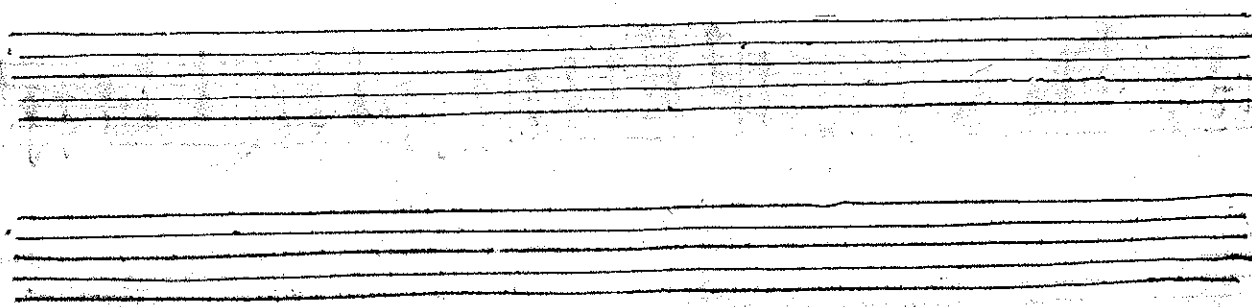
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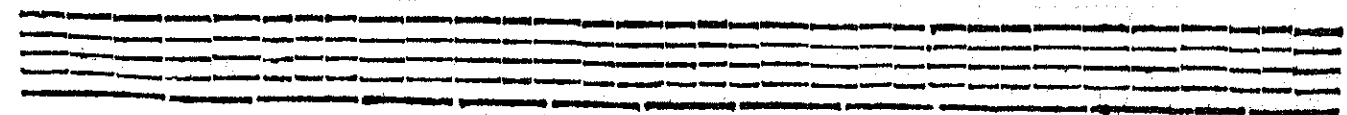
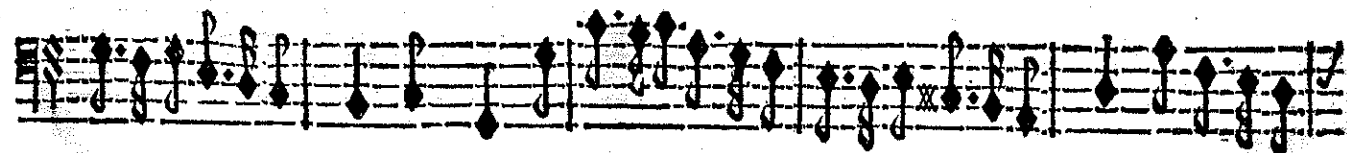
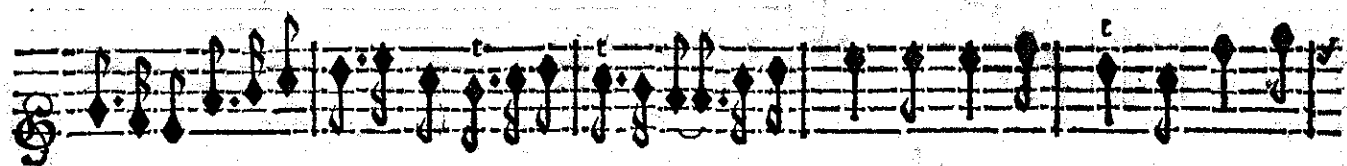
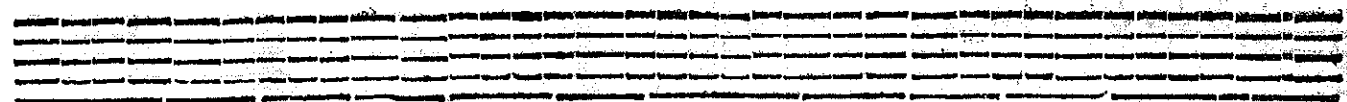
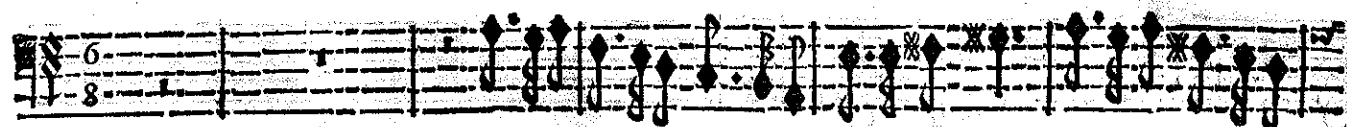
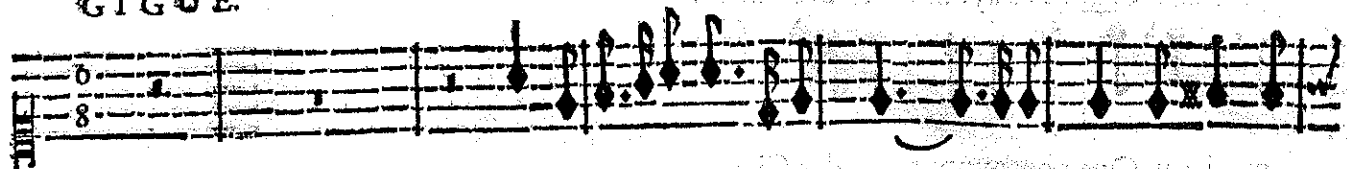
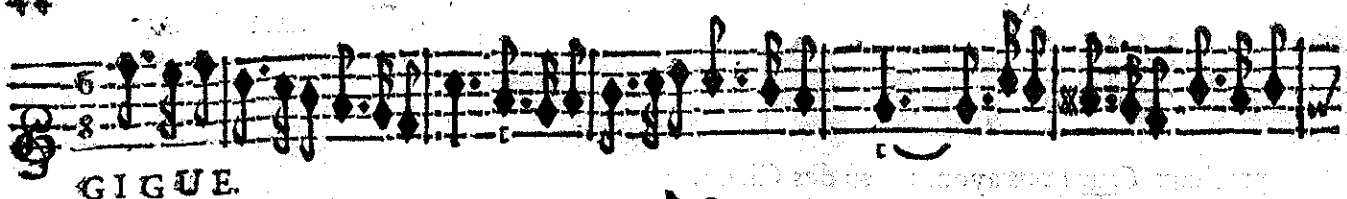


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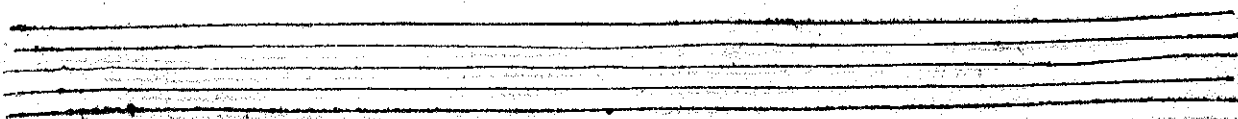
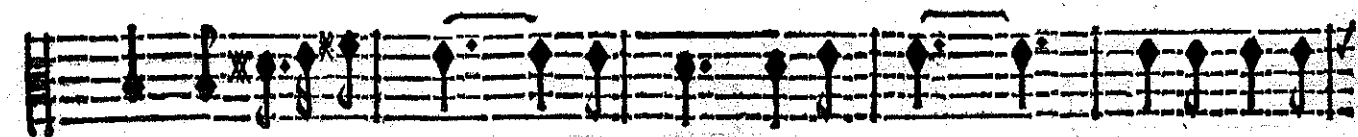
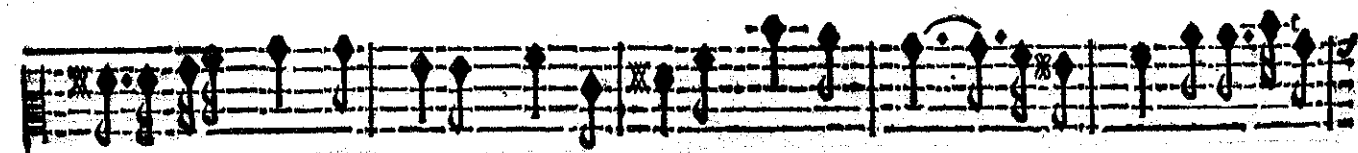
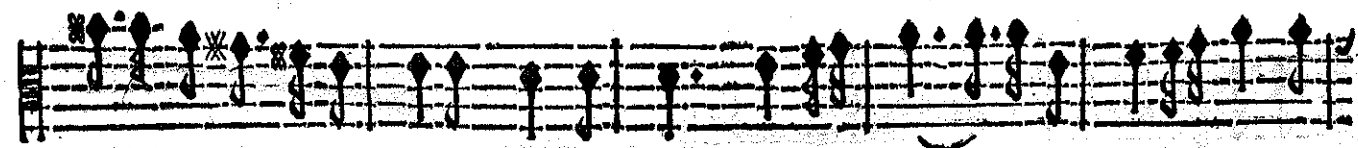
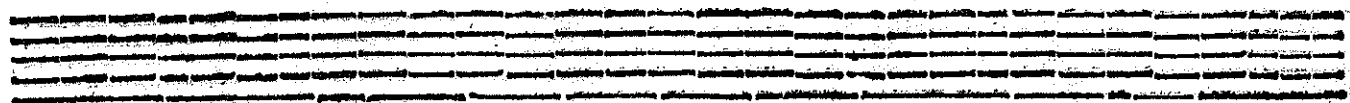
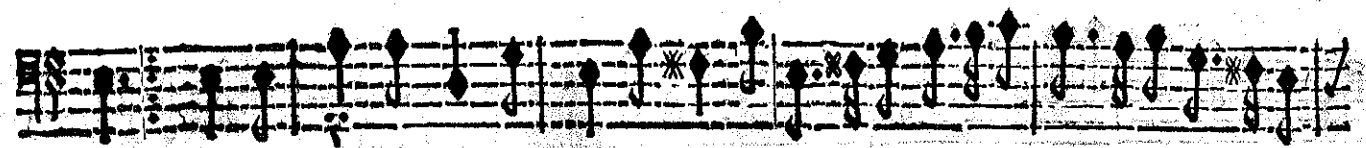
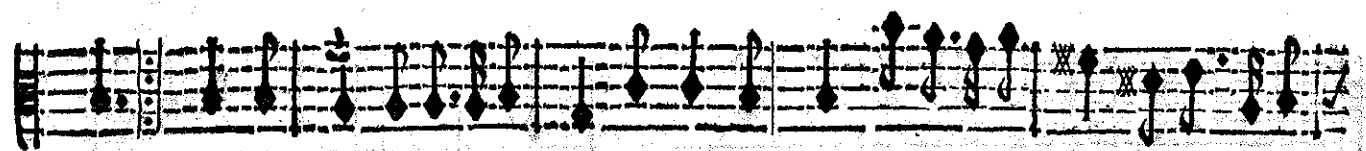
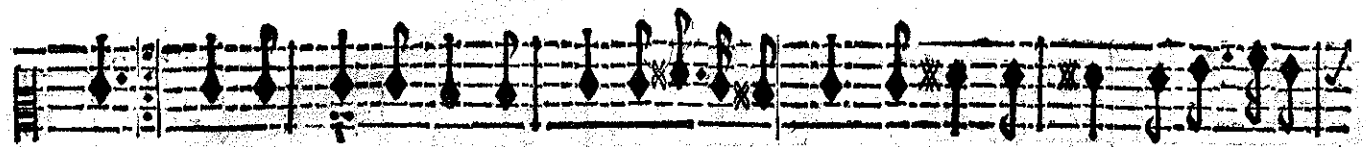
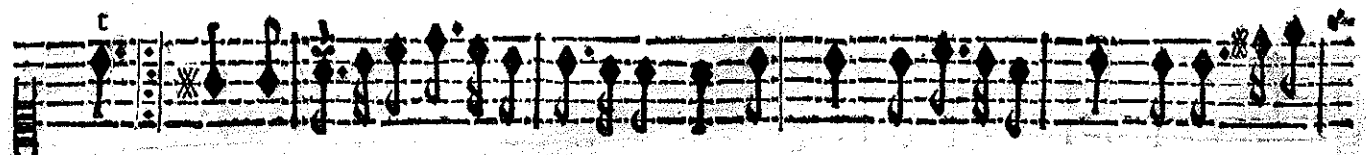
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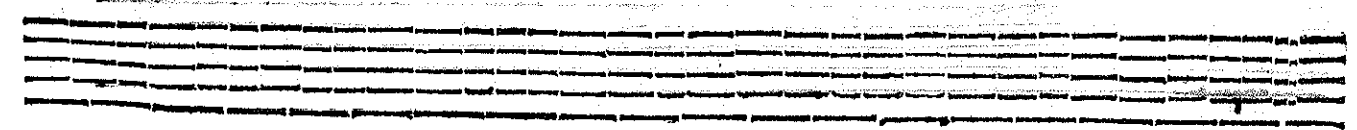
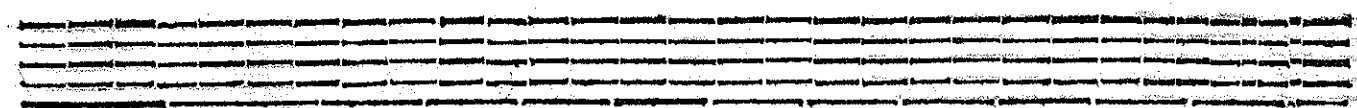


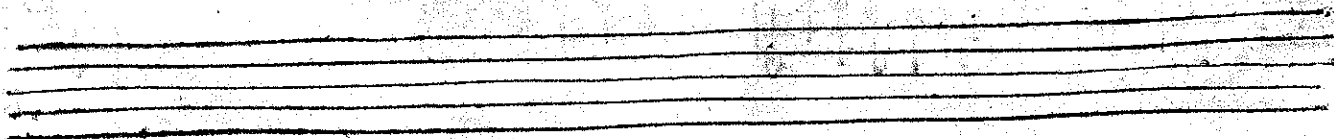
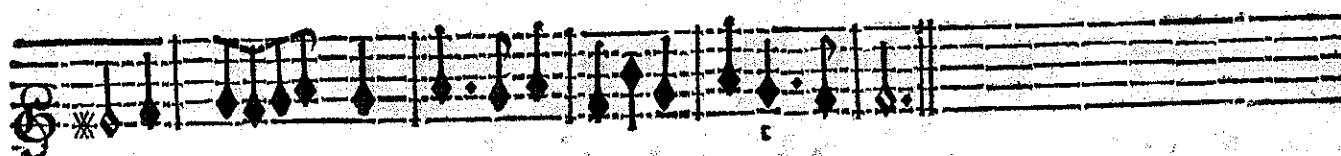
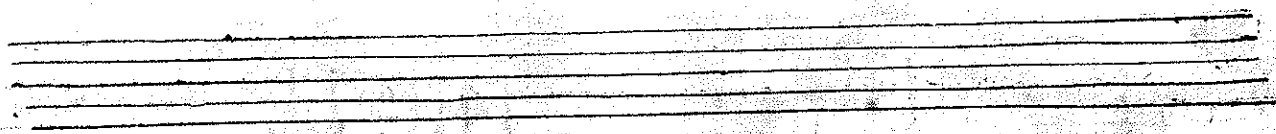
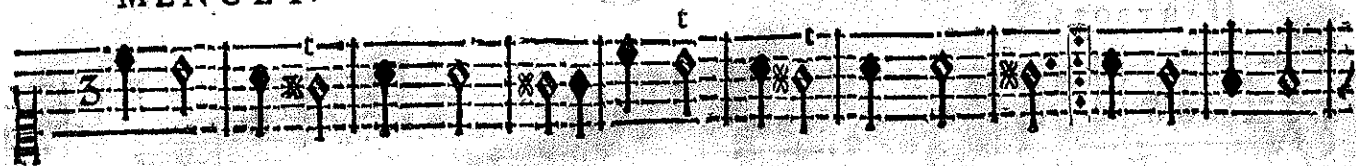


DU TEMPLE DE LA PAIX.

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BALLET

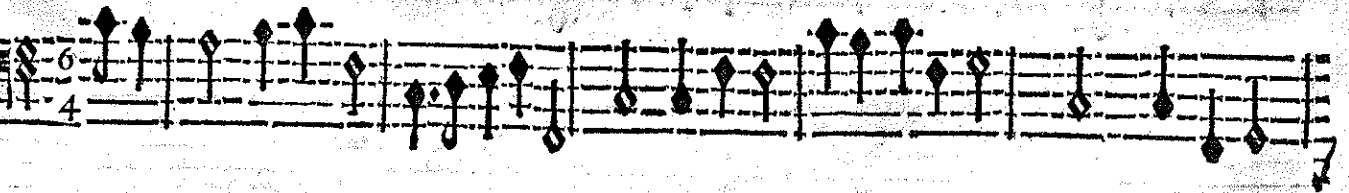
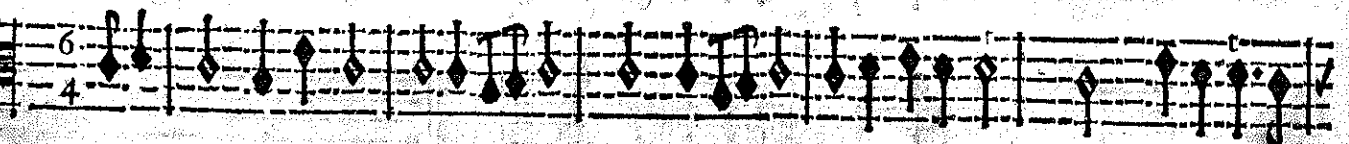
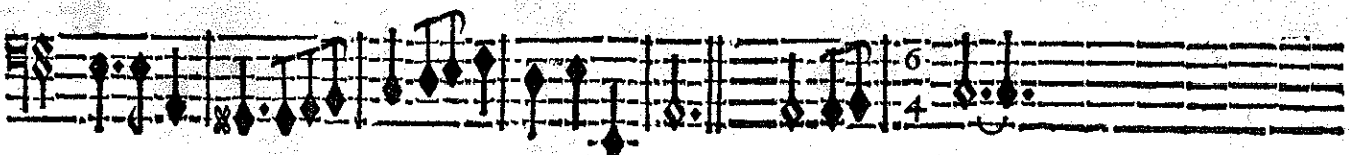
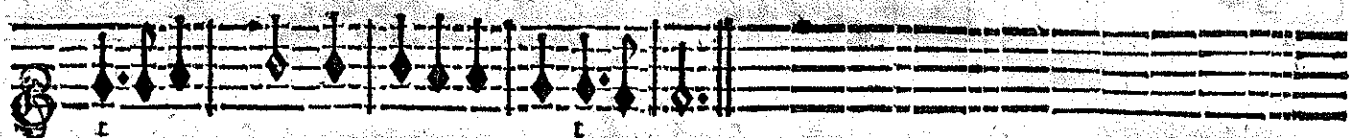
MENUET.



HAUTBOIS.

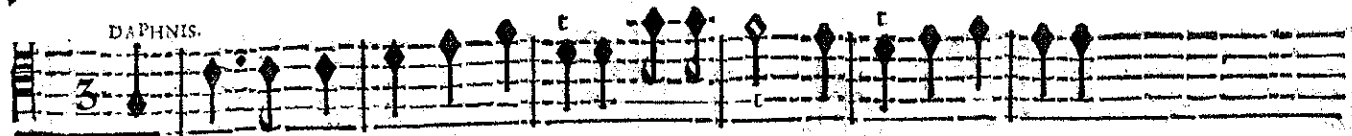


HAUTBOIS.



This musical score is written for a piano and features a variety of staves. The first five systems each consist of a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The notation includes complex rhythmic patterns with many beamed sixteenth and thirty-second notes, as well as slurs and ties. The sixth system is a single grand staff. The seventh system consists of a single treble staff. The eighth system consists of a single bass staff. The ninth system consists of a single grand staff. The tenth system consists of a single grand staff. The eleventh system consists of a single grand staff. The twelfth system consists of a single grand staff. The thirteenth system consists of a single grand staff. The fourteenth system consists of a single grand staff. The fifteenth system consists of a single grand staff. The sixteenth system consists of a single grand staff. The seventeenth system consists of a single grand staff. The eighteenth system consists of a single grand staff. The nineteenth system consists of a single grand staff. The twentieth system consists of a single grand staff. The twenty-first system consists of a single grand staff. The twenty-second system consists of a single grand staff. The twenty-third system consists of a single grand staff. The twenty-fourth system consists of a single grand staff. The twenty-fifth system consists of a single grand staff. The twenty-sixth system consists of a single grand staff. The twenty-seventh system consists of a single grand staff. The twenty-eighth system consists of a single grand staff. The twenty-ninth system consists of a single grand staff. The thirtieth system consists of a single grand staff. The thirty-first system consists of a single grand staff. The thirty-second system consists of a single grand staff. The thirty-third system consists of a single grand staff. The thirty-fourth system consists of a single grand staff. The thirty-fifth system consists of a single grand staff. The thirty-sixth system consists of a single grand staff. The thirty-seventh system consists of a single grand staff. The thirty-eighth system consists of a single grand staff. The thirty-ninth system consists of a single grand staff. The fortieth system consists of a single grand staff. The forty-first system consists of a single grand staff. The forty-second system consists of a single grand staff. The forty-third system consists of a single grand staff. The forty-fourth system consists of a single grand staff. The forty-fifth system consists of a single grand staff. The forty-sixth system consists of a single grand staff. The forty-seventh system consists of a single grand staff. The forty-eighth system consists of a single grand staff. The forty-ninth system consists of a single grand staff. The fiftieth system consists of a single grand staff. The fifty-first system consists of a single grand staff. The fifty-second system consists of a single grand staff. The fifty-third system consists of a single grand staff. The fifty-fourth system consists of a single grand staff. The fifty-fifth system consists of a single grand staff. The fifty-sixth system consists of a single grand staff. The fifty-seventh system consists of a single grand staff. The fifty-eighth system consists of a single grand staff. The fifty-ninth system consists of a single grand staff. The sixtieth system consists of a single grand staff. The sixty-first system consists of a single grand staff. The sixty-second system consists of a single grand staff. The sixty-third system consists of a single grand staff. The sixty-fourth system consists of a single grand staff. The sixty-fifth system consists of a single grand staff. The sixty-sixth system consists of a single grand staff. The sixty-seventh system consists of a single grand staff. The sixty-eighth system consists of a single grand staff. 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The eighty-sixth system consists of a single grand staff. The eighty-seventh system consists of a single grand staff. The eighty-eighth system consists of a single grand staff. The eighty-ninth system consists of a single grand staff. The ninetieth system consists of a single grand staff. The ninety-first system consists of a single grand staff. The ninety-second system consists of a single grand staff. The ninety-third system consists of a single grand staff. The ninety-fourth system consists of a single grand staff. The ninety-fifth system consists of a single grand staff. The ninety-sixth system consists of a single grand staff. The ninety-seventh system consists of a single grand staff. The ninety-eighth system consists of a single grand staff. The ninety-ninth system consists of a single grand staff. The hundredth system consists of a single grand staff.

DAPHNIS.

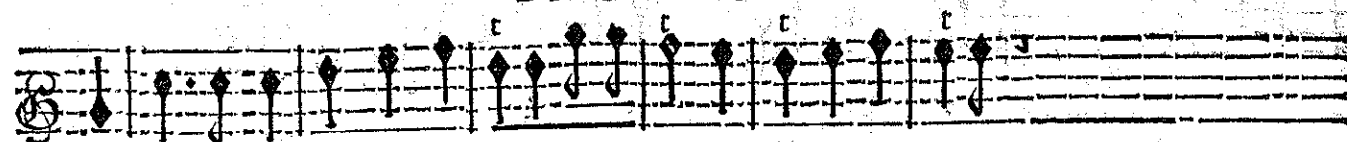


La gloire où ce Vainqueur aspire Est de faire aimer son Empire.

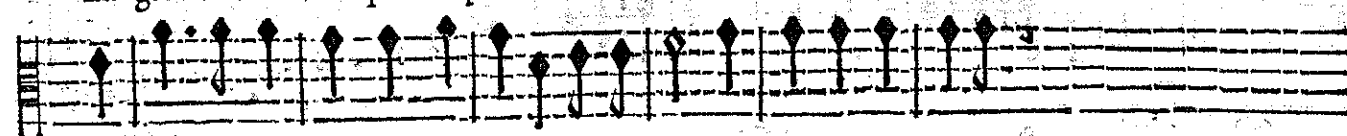


BASSE-CONTINUE.

CHOEURS.



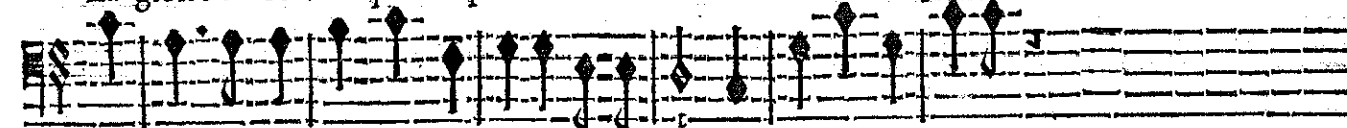
La gloire où ce Vainqueur aspire Est de faire aimer son Empire.



La gloire où ce Vainqueur aspire Est de faire aimer son Empire.



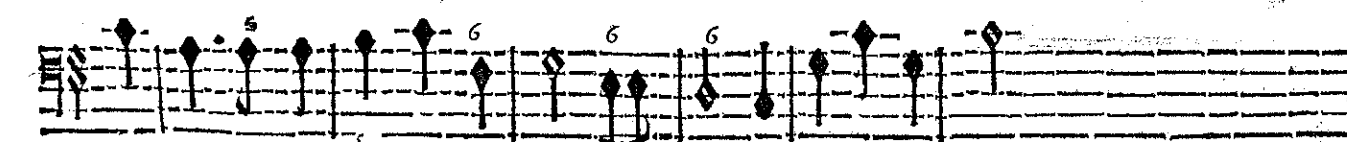
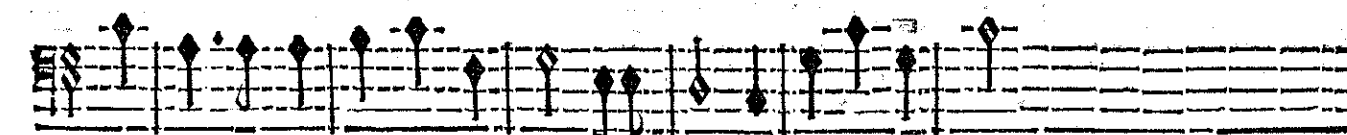
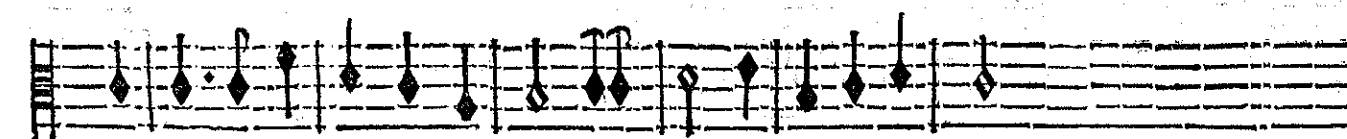
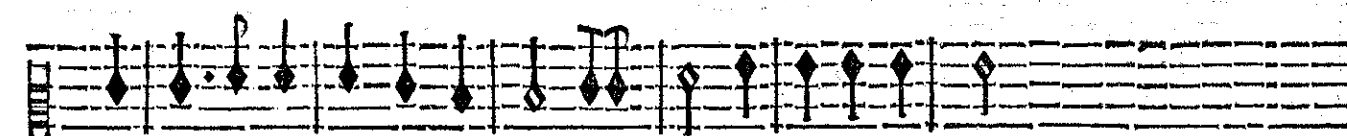
La gloire où ce Vainqueur aspire Est de faire aimer son Empire.



La gloire où ce Vainqueur aspire Est de faire aimer son Empire,



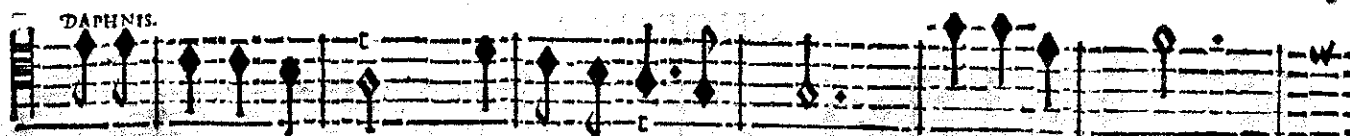
VIOLONS.



BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

51



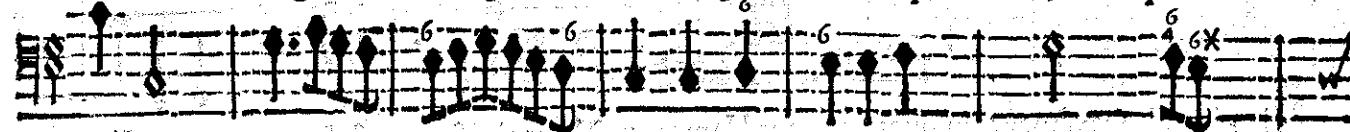
Il respand ses faveurs jusques dans nos Ha-meaux. Nostre loi- fir



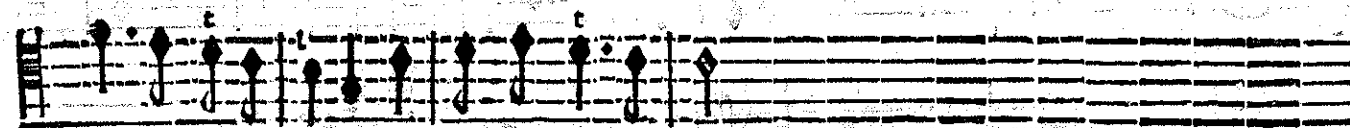
BASSE-CONTINUE.



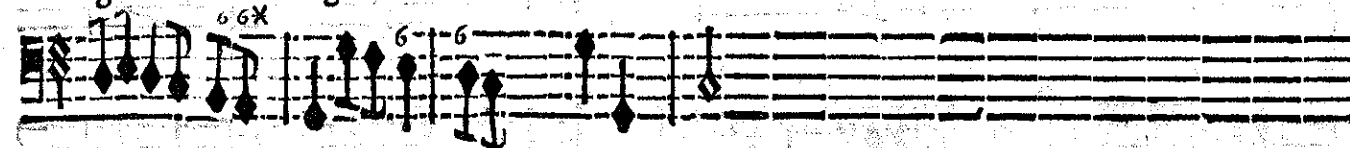
est son ou- vrage, Il conte pour ses jours les plus doux, les plus beaux, Ceux qu'il si-



BASSE-CONTINUE.



gnale davan- tage Par des bienfaits nouveaux.

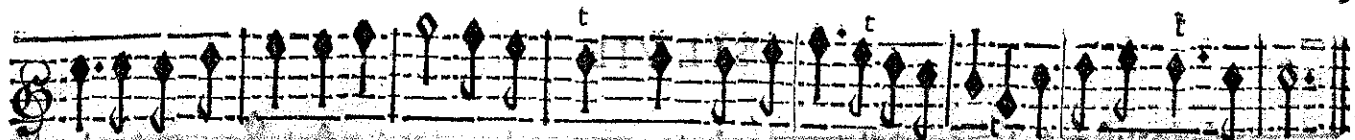


B A L L E T
CHOEURS.

BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

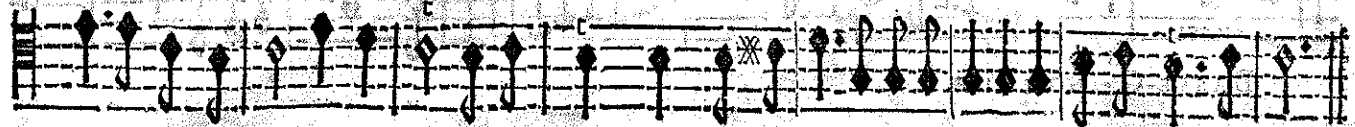
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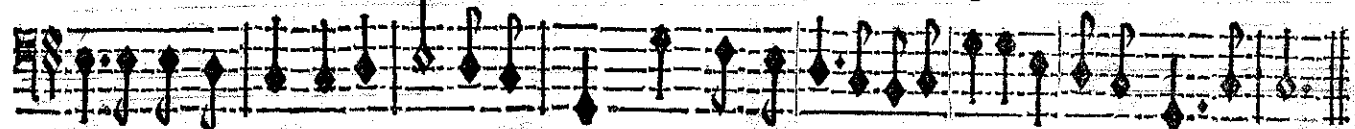
conte pour ses jours les pl^s doux les pl^s beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.



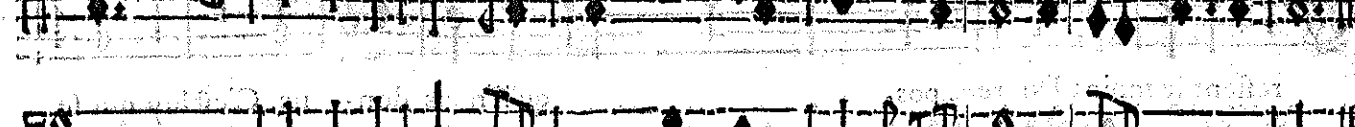
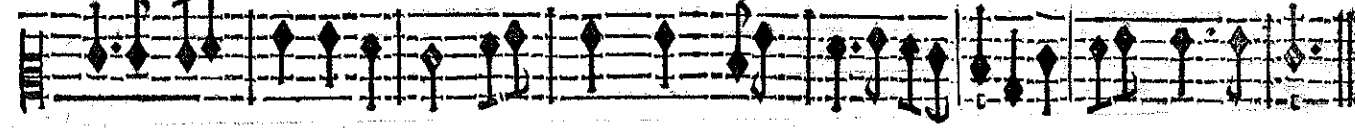
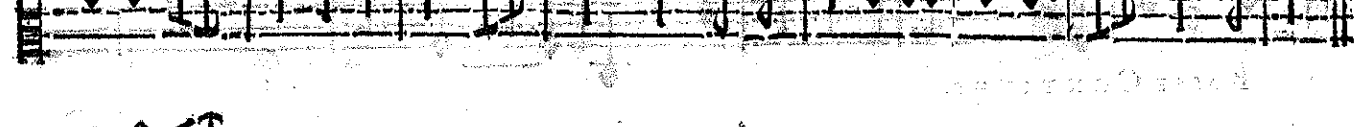
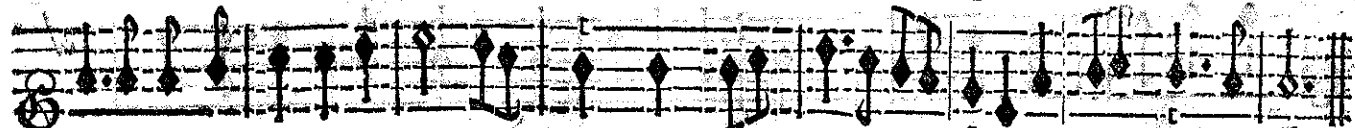
conte pour ses jours les pl^s doux les pl^s beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.



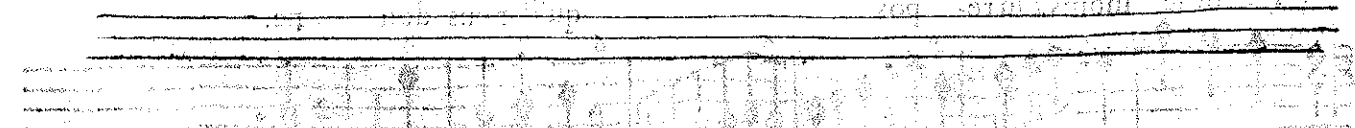
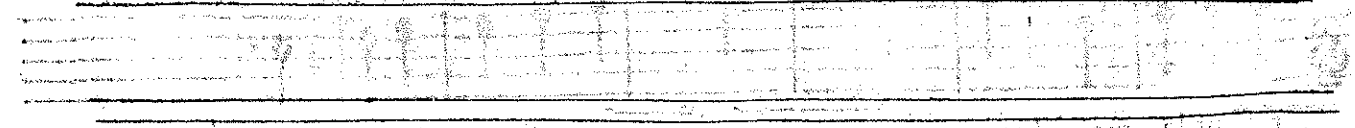
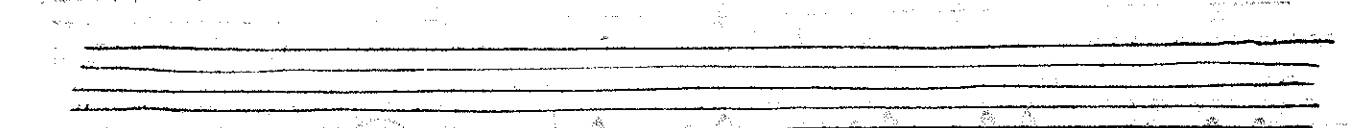
conte pour ses jours les pl^s doux les pl^s beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.



conte pour ses jours les pl^s doux les pl^s beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.



BASSE-CONTINUE.



SILVIE.

On conteroit plustost les Espics qu'on moissonne, Les Roses du Printemps & les

BASSE-CONTINUE.

Fruits de l'Automne Que les biens qu'on doit à ses Soins; Soins: C'est luy qui se

BASSE-CONTINUE.

ressent le moins Du re- pos qu'il nous don- ne. C'est luy qui se

BASSE-CONTINUE.

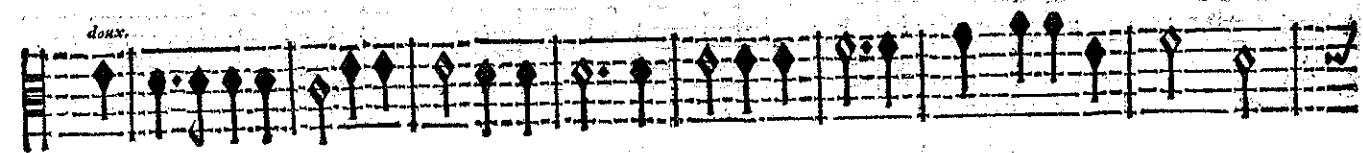
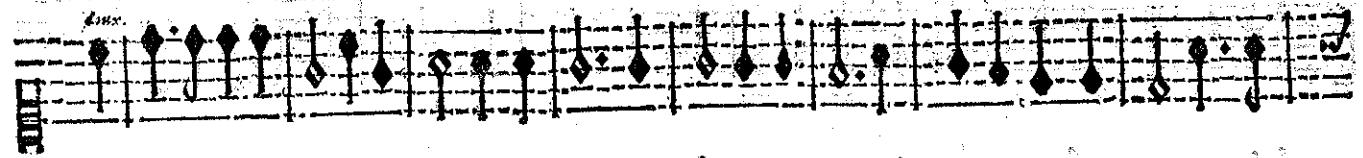
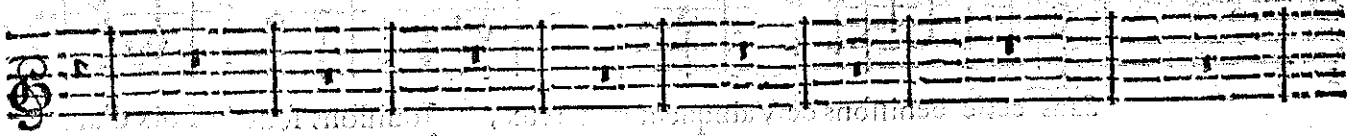
ressent le moins Dure- pos qu'il nous don- ne.

BASSE-CONTINUE.

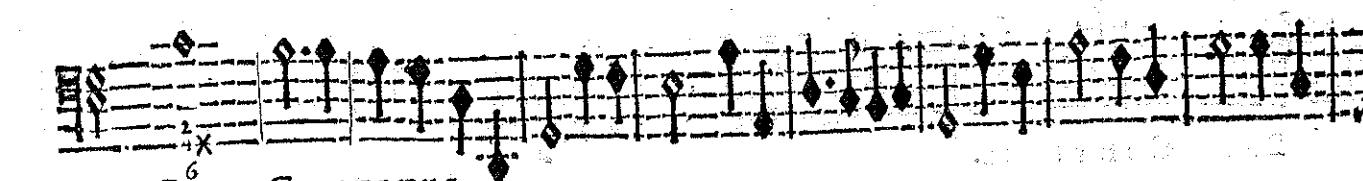
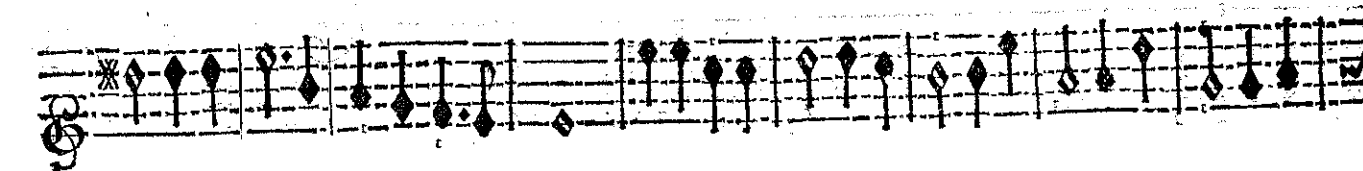
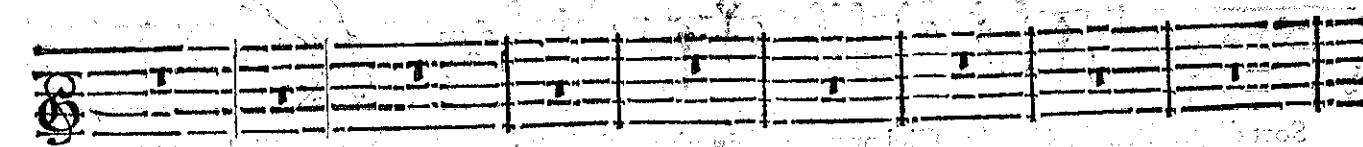
DU TEMPLE DE LA PAIX.

35

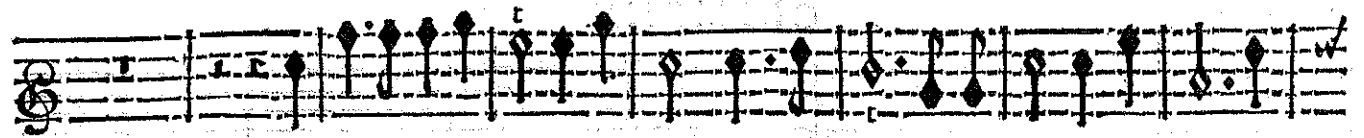
CLIMENE.



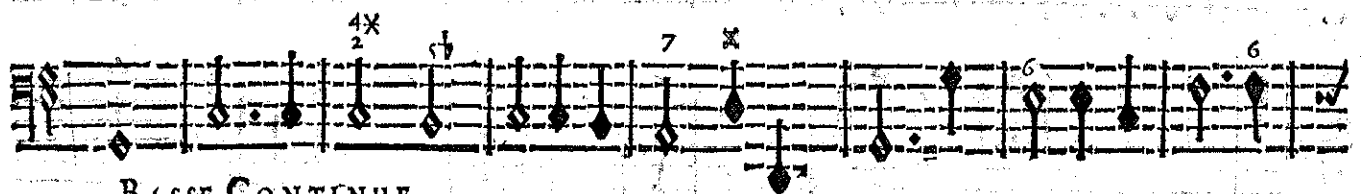
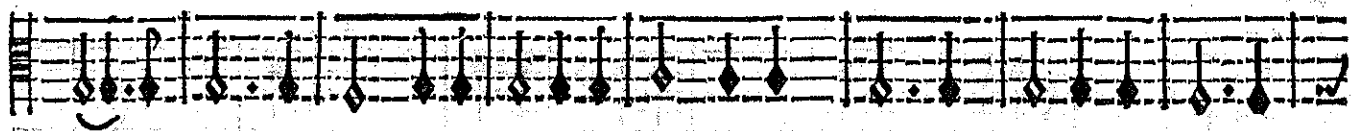
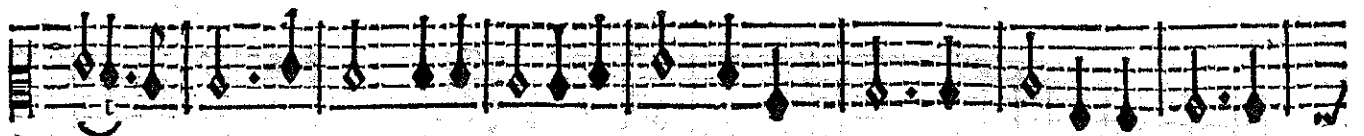
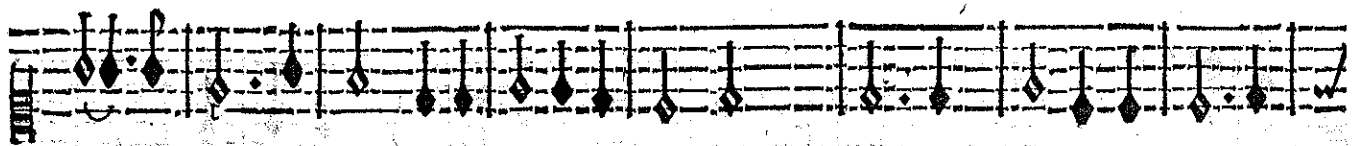
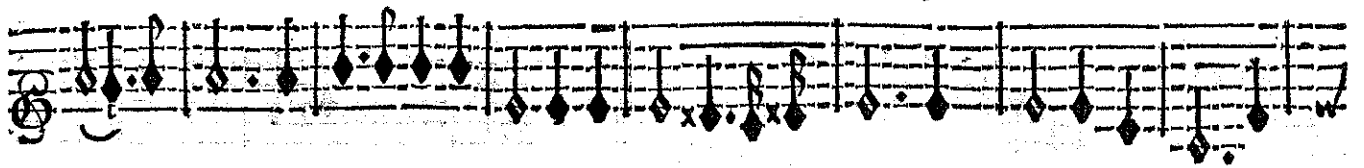
BASSE-CONTINUE.



BASSE-CONTINUE.



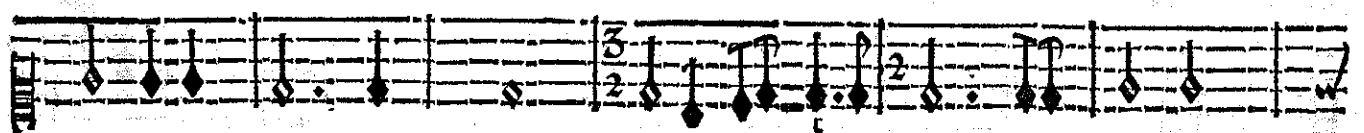
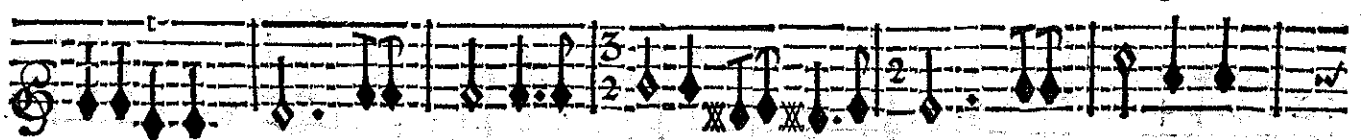
Sans cesse benissons ce Vainqueur genereux, Jouissons sous ses Loix d'un



BASSE-CONTINUE.



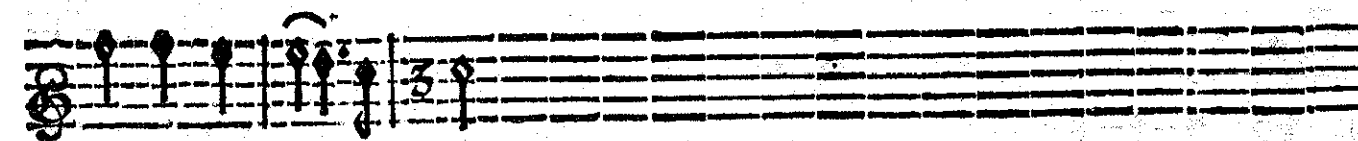
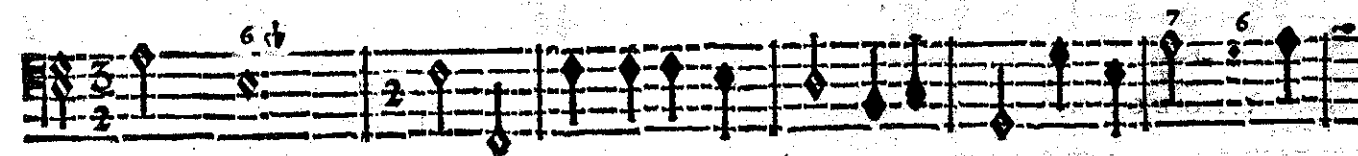
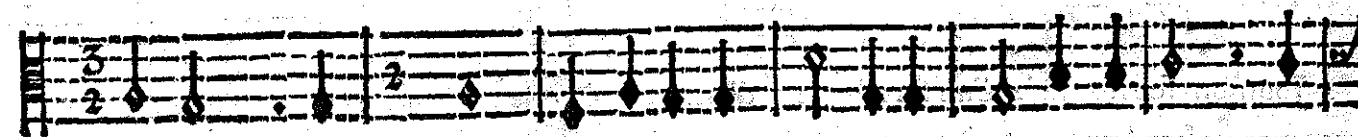
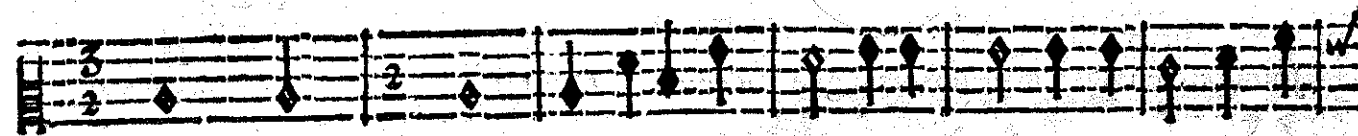
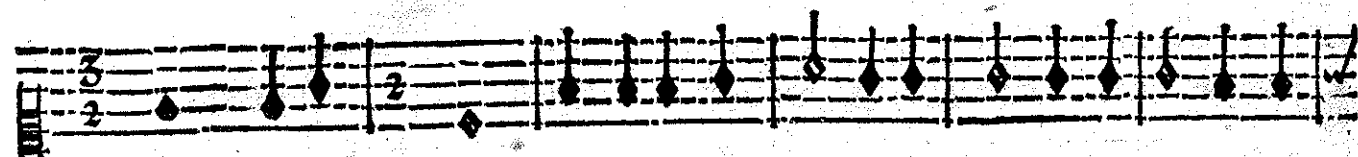
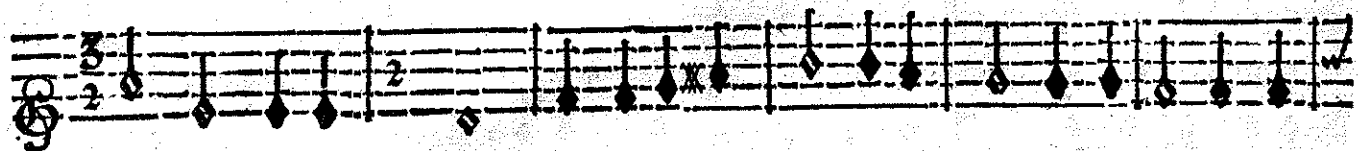
Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le Ciel prenne



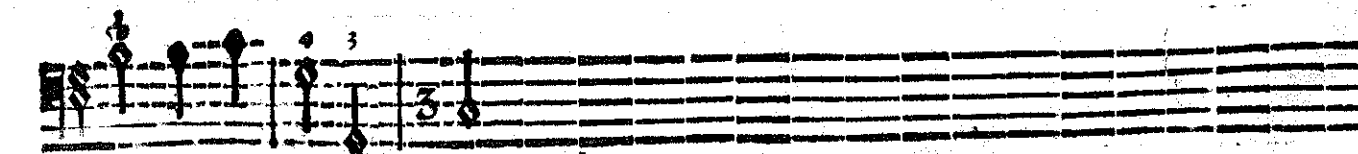
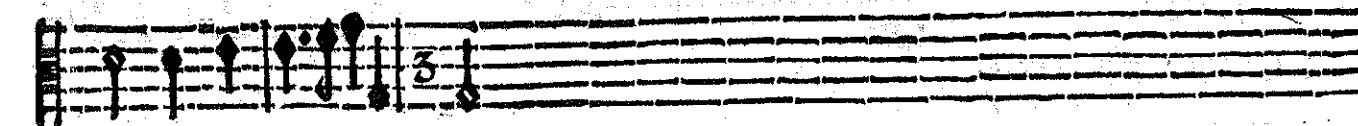
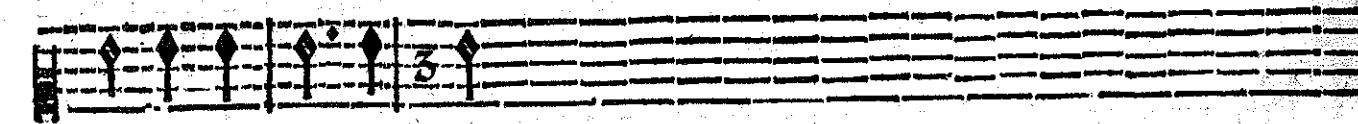
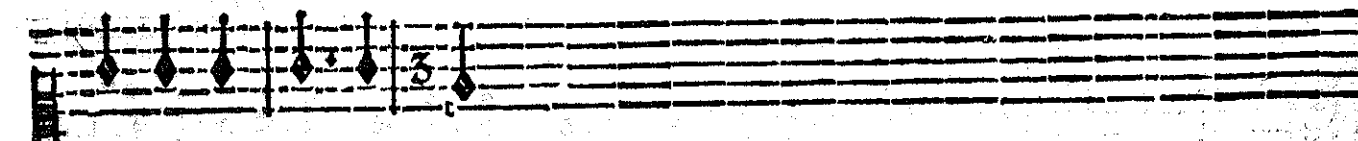
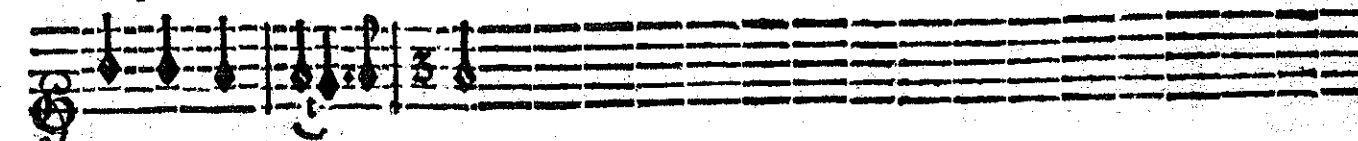
BASSE-CONTINUE.



soin d'une si belle vic. Nous ne formons point d'autres vœux; C'est assez, C'est af-



sez pour nous rendre heureux.



BASSE-CONTINUE.

BALLET

CHOEURS.

Dans ce Chœur les Parties & les Violons jouent doucement dans les Triots.



Jouïssons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle



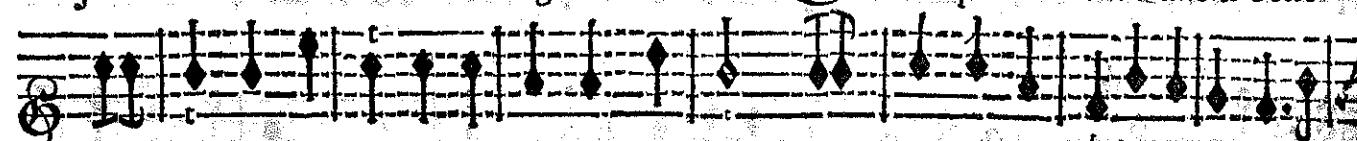
Jouïssons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle



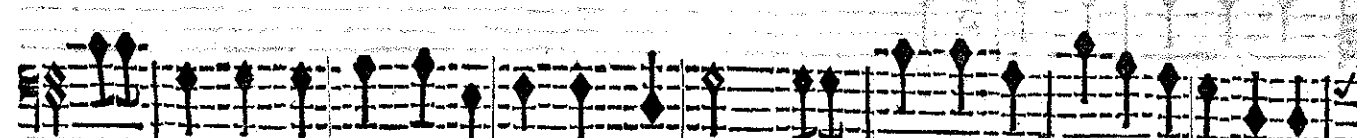
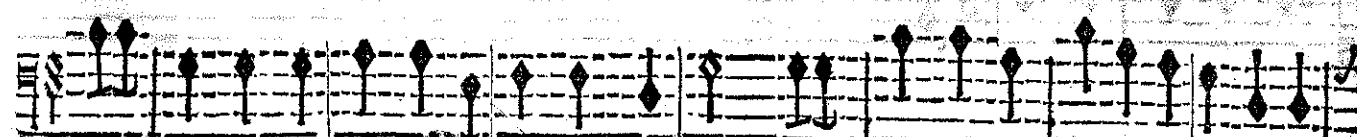
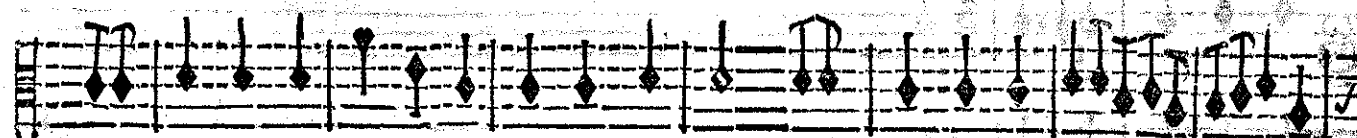
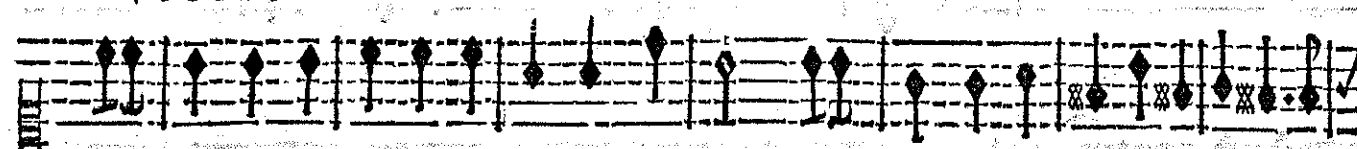
Jouïssons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle



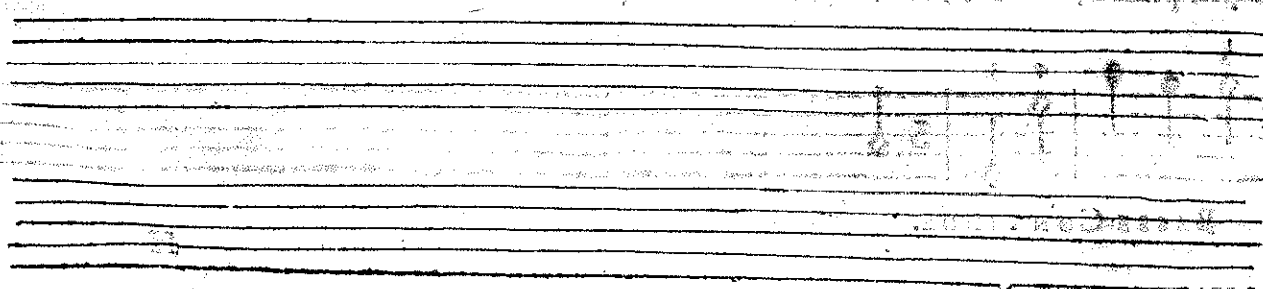
Jouïssons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle

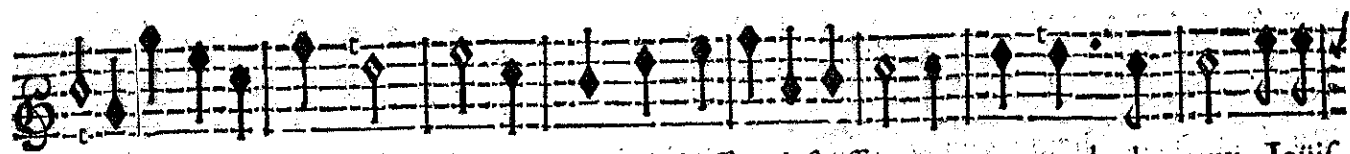


VIOLONS.



BASSE-CONTINUE.





vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux. Jouiss.



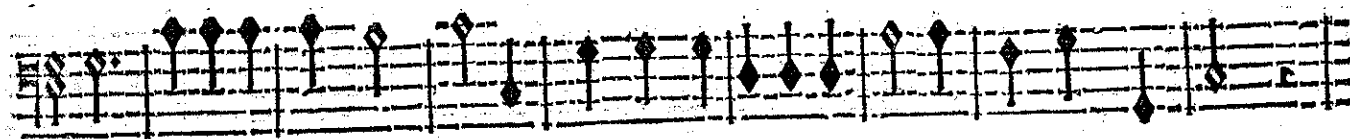
vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux. Jouiss.



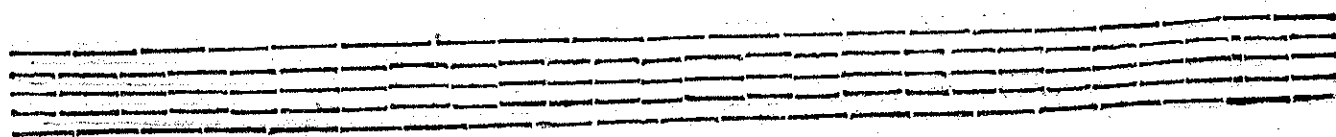
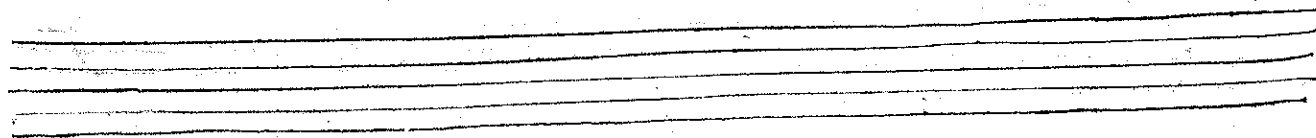
vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux. Jouiss.

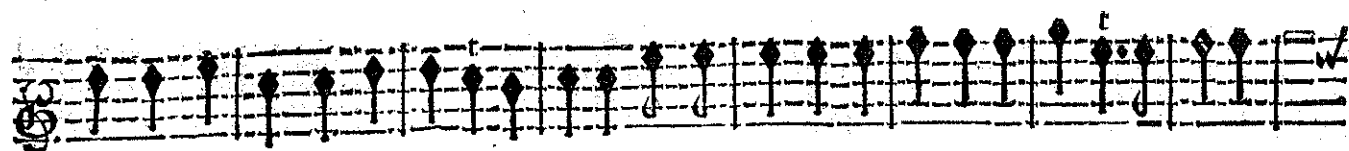


vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux.

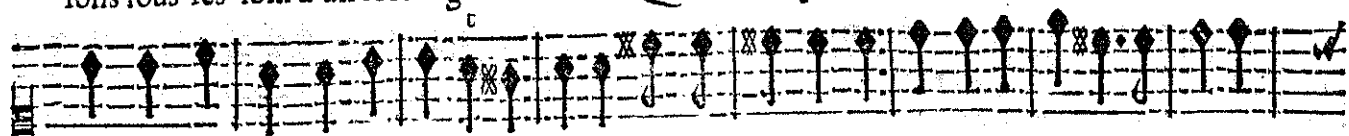


BASSE-CONTINUE.





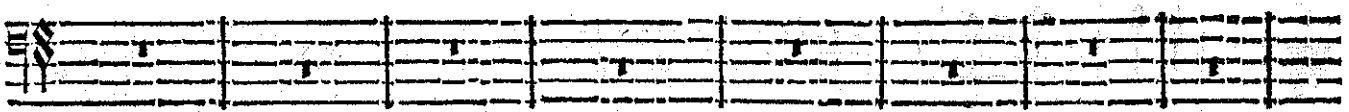
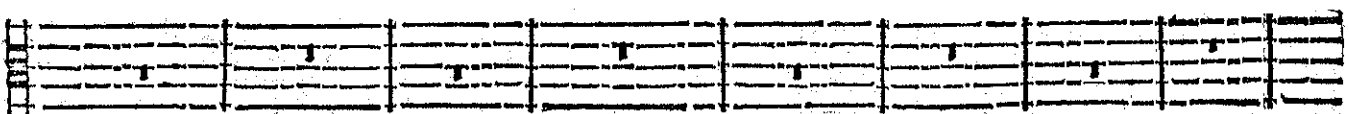
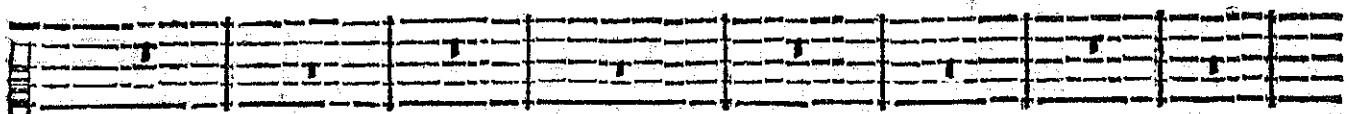
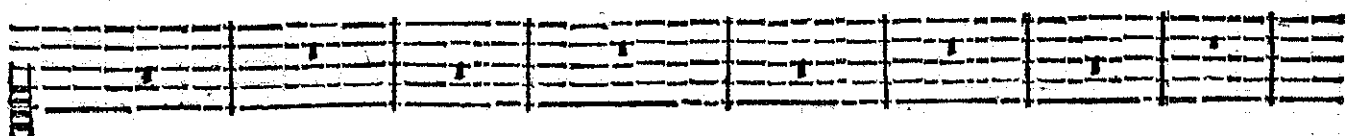
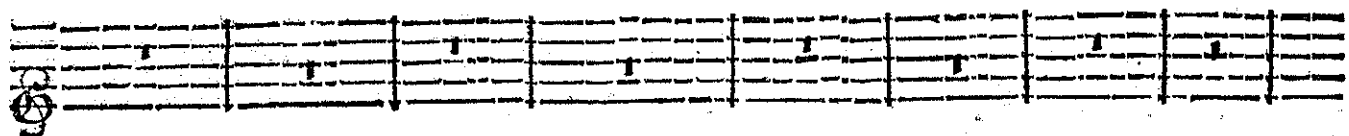
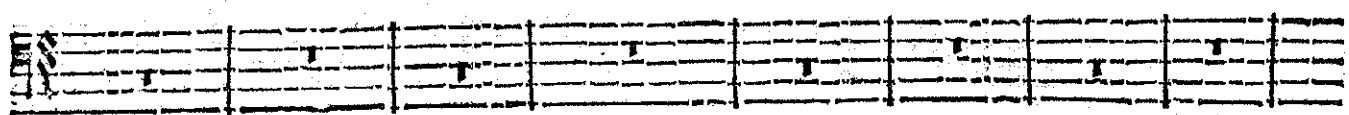
fons sous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,



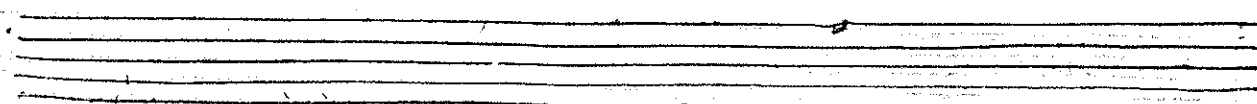
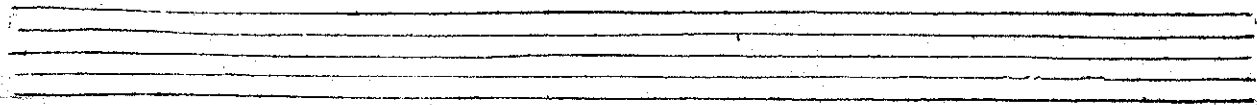
fons sous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,



fons sous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,



BASSE-CONTINUE.

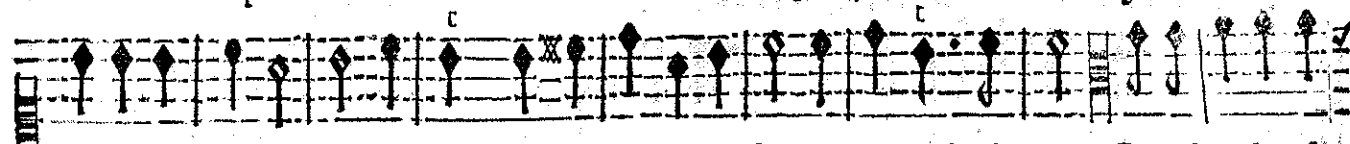


DU TEMPLE DE LA PAIX.

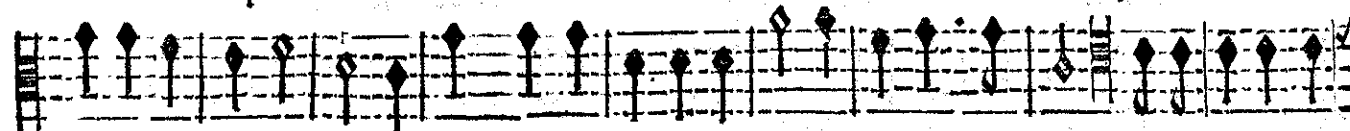
61



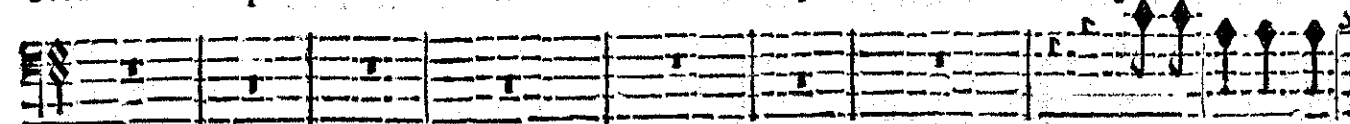
Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no^r rêdre heureux. Jouissons sous les



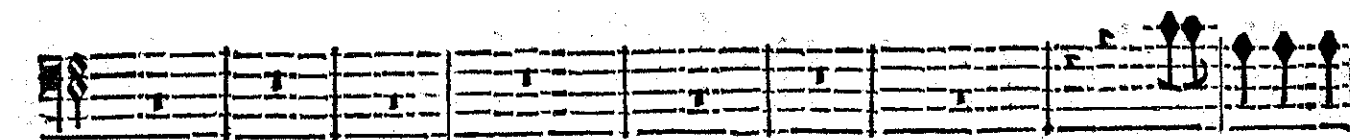
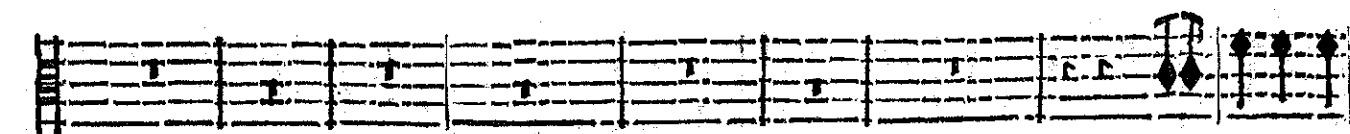
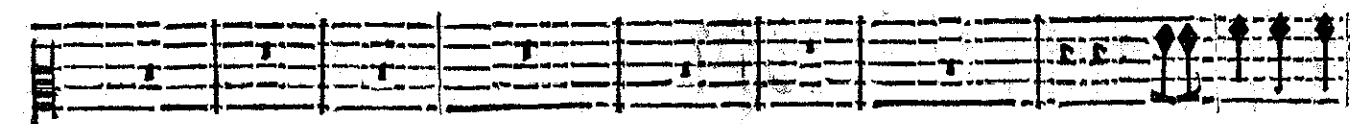
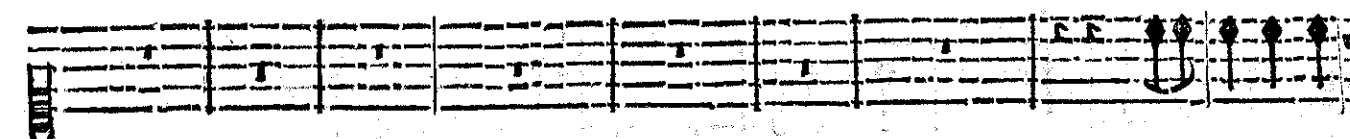
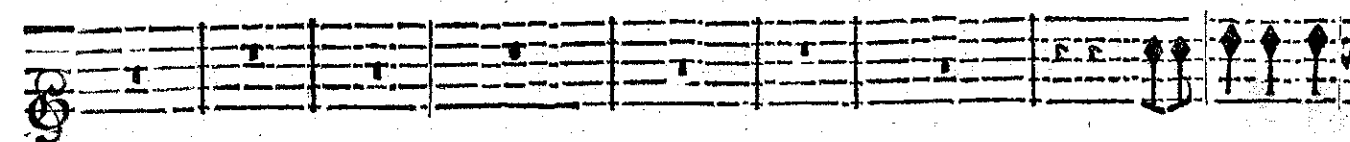
Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no^r rêdre heureux. Jouissons sous les



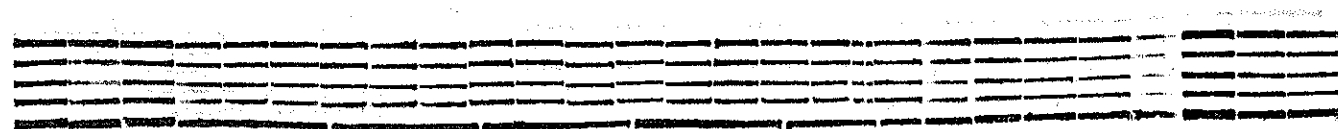
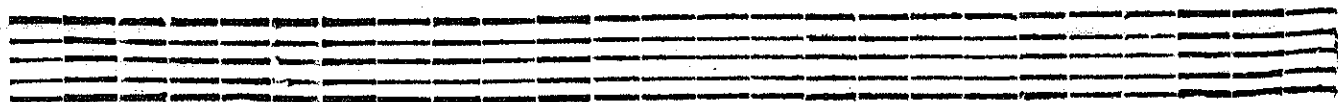
Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no^r rêdre heureux Jouissons sous les



Jouissons sous les



BASSE-CONTINUE.





Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



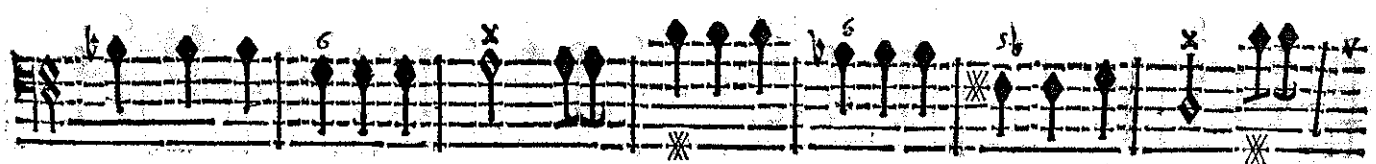
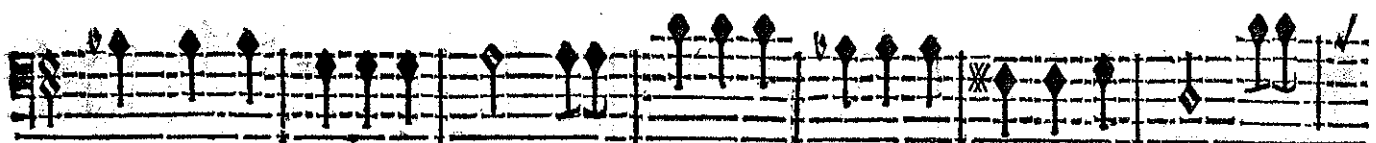
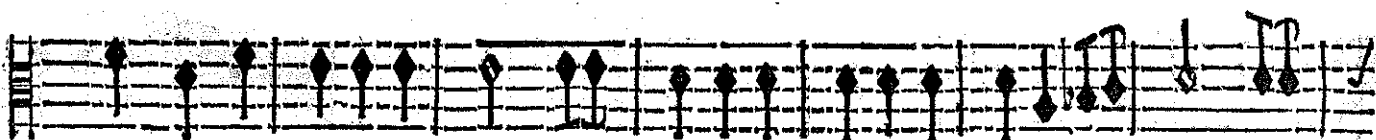
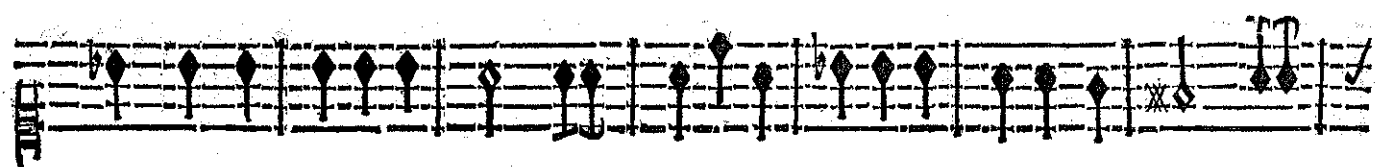
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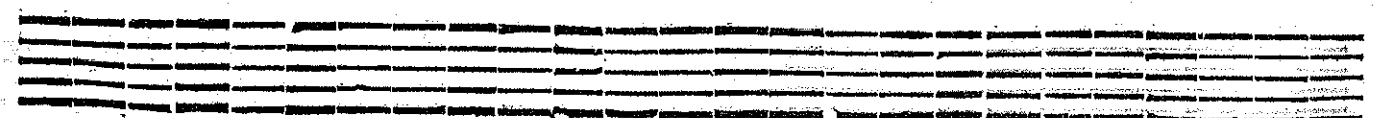
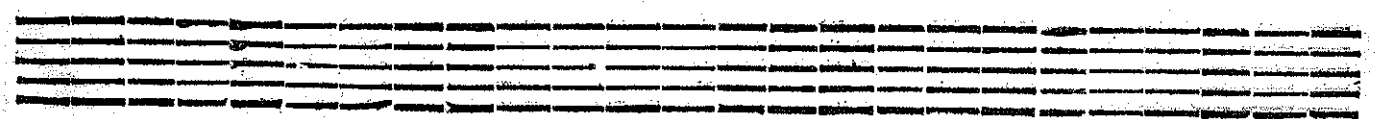
Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

Ciel prenne soin d'une si belle vie, Nous ne formés point d'autres vœux: C'est assez,

Ciel prenne soin d'une si belle vie, Nous ne formons point d'autres vœux: C'est assez,

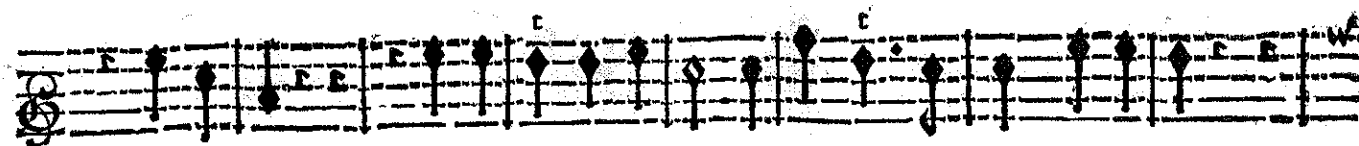
Ciel prenne soin d'une si belle vie, Nous ne formés point d'autres vœux: C'est assez,

Ciel prenne soin d'une si belle vie, Nous ne formés point d'autres vœux. C'est assez,

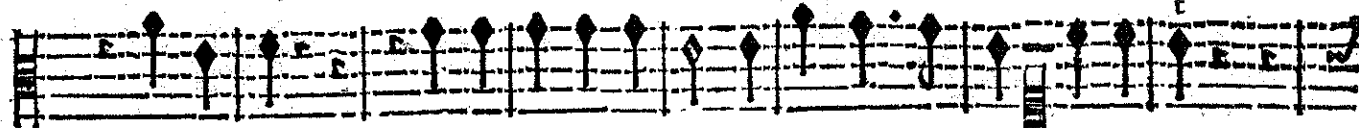
The first line of the musical score is written on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with 'X' above them. The notes are primarily eighth and sixteenth notes, with some quarter notes. The rests are also marked with 'X' above them. The line ends with a double bar line.

The first system of musical notation for 'The Merry Widow' features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some notes beamed together. The bass staff provides a harmonic accompaniment with similar rhythmic patterns. The system concludes with a double bar line.

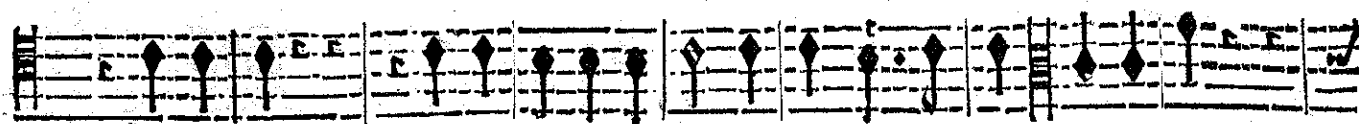
BASSE-CONTINUE.



C'est assez , C'est assez, C'est assez pour no⁹ rendre heureux. C'est assez



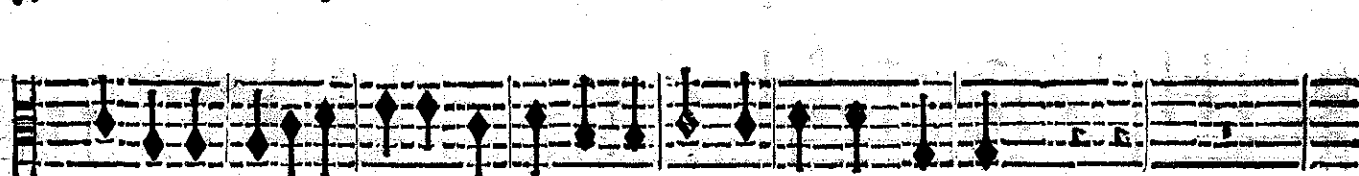
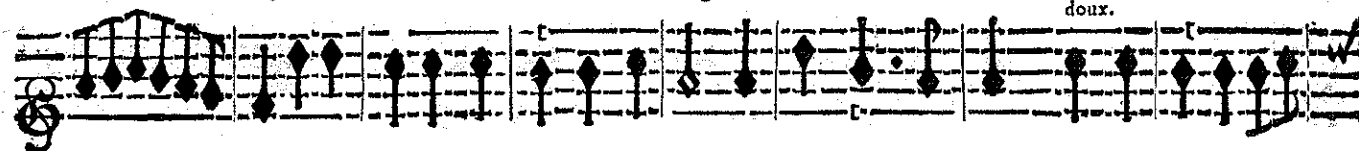
C'est assez , C'est assez, C'est assez pour no⁹ rendre heureux. C'est assez ,



C'est assez , C'est assez, C'est assez pour no⁹ rendre heureux. C'est assez ,

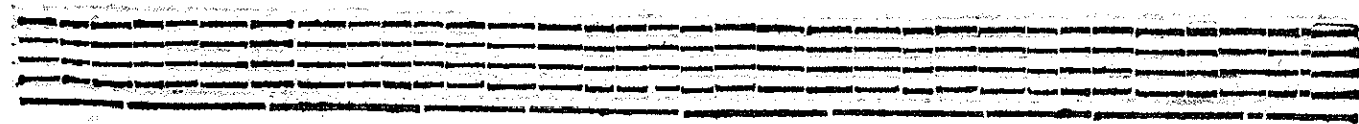
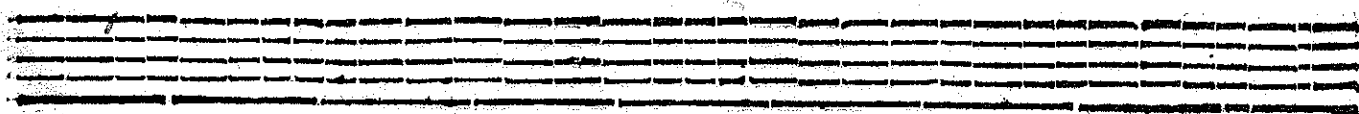


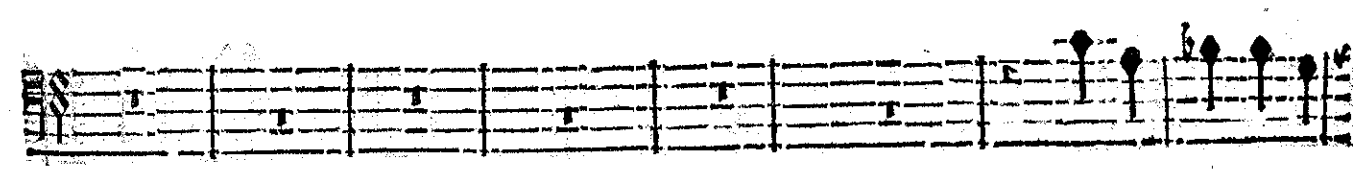
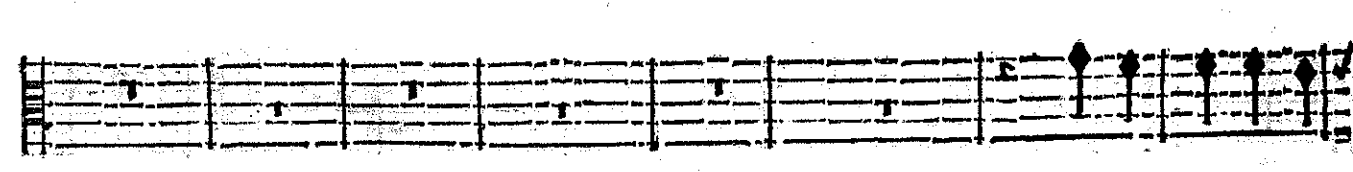
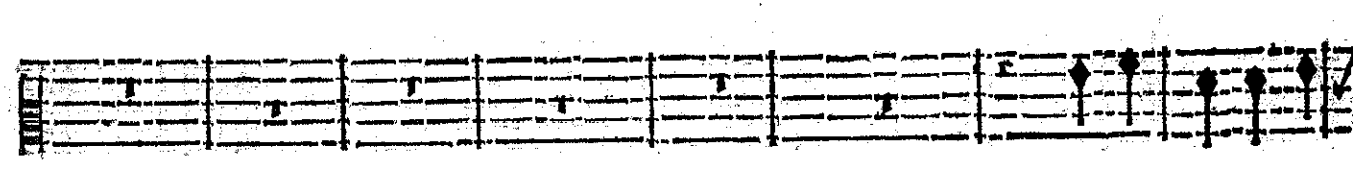
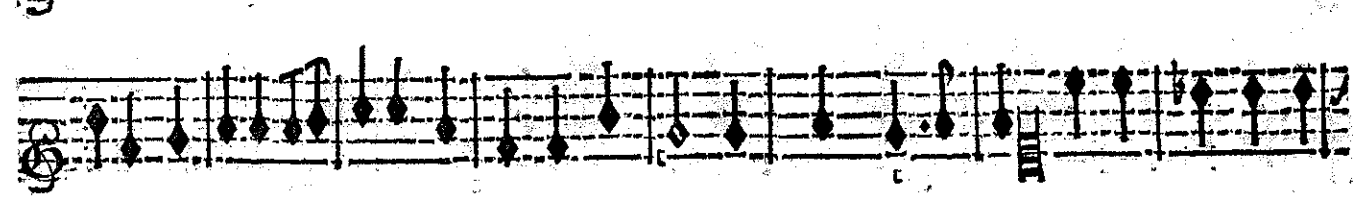
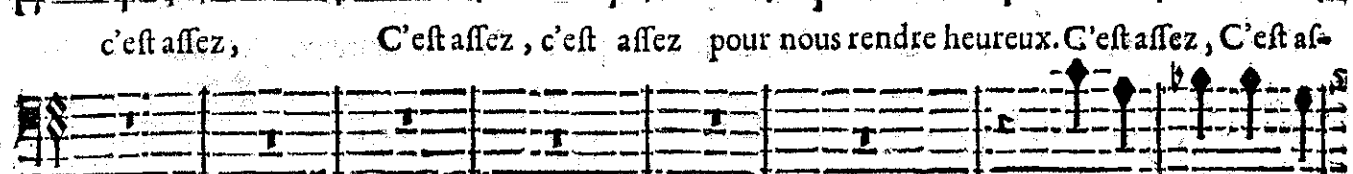
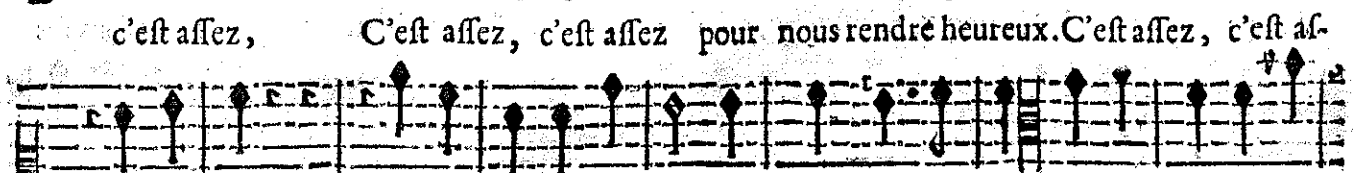
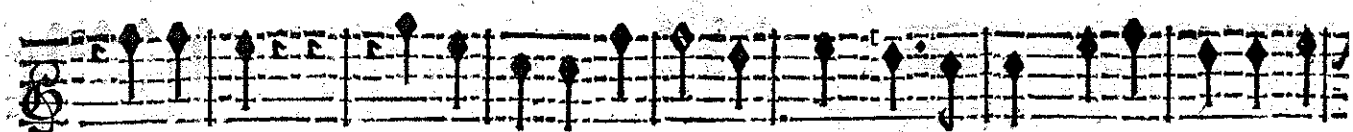
C'est assez , C'est assez, C'est assez pour no⁹ rendre heureux.



BASSE-CONTINUE.

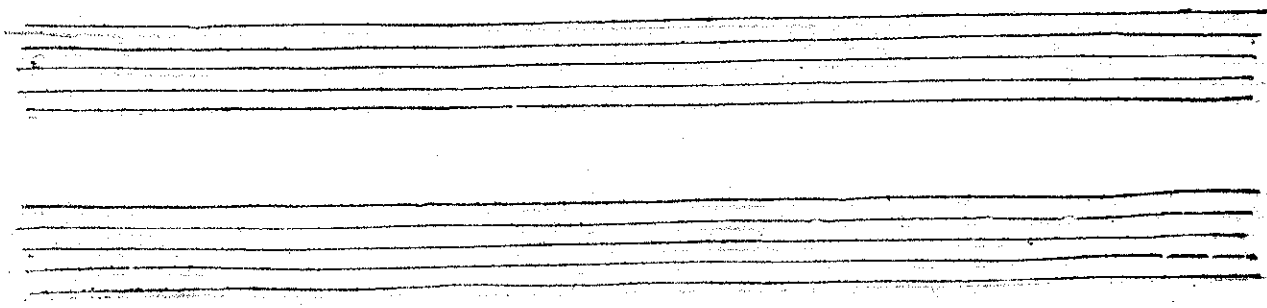
CHUWITVOU-120011

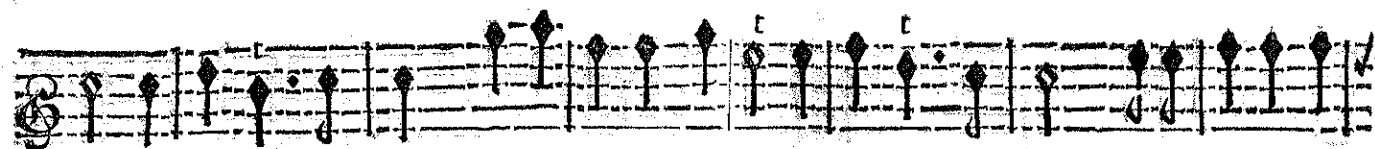




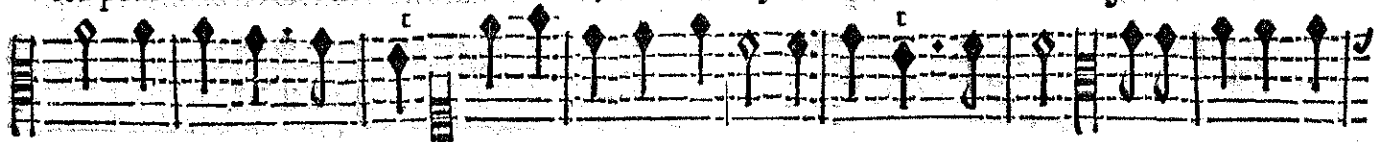
BASSE-CONTINUE.

AMBIENT CHORUS





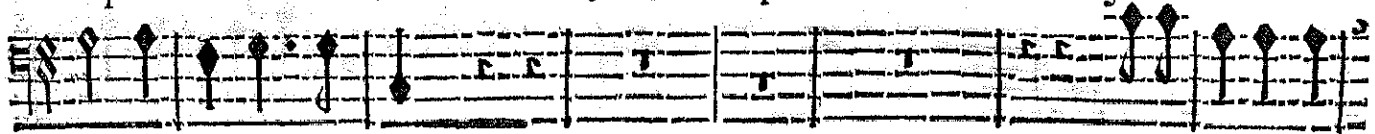
sez pour nous rendre heureux. C'est assez, C'est assez pour no⁹ rēdre heureux. Jouissons sous les



sez pour no⁹ rendre heureux. C'est assez, C'est assez pour no⁹ rēdre heureux. Jouissons sous les

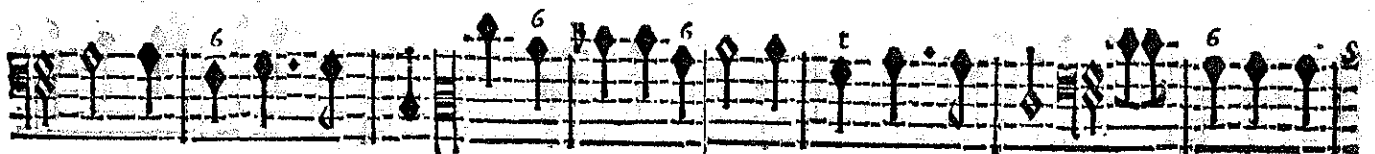
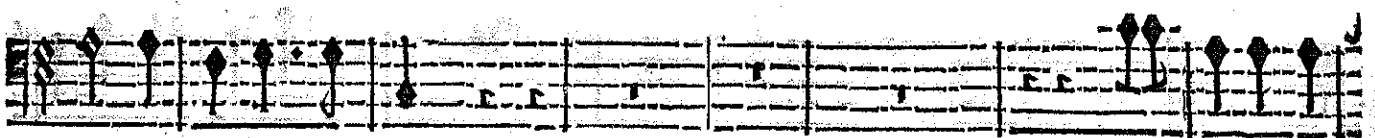
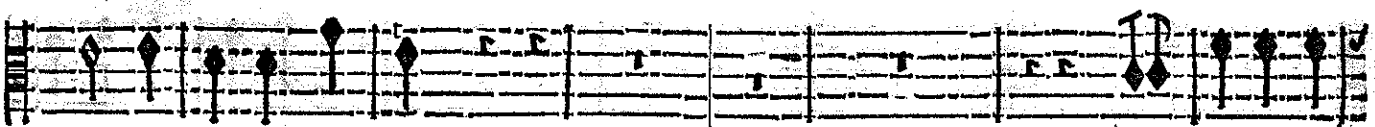
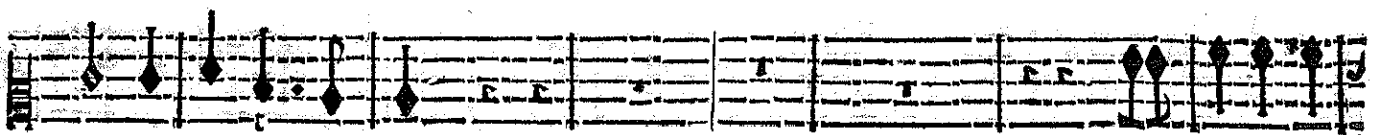


sez pour no⁹ rēdre heureux. C'est assez, C'est assez pour no⁹ rēdre heureux. Jouissons sous les



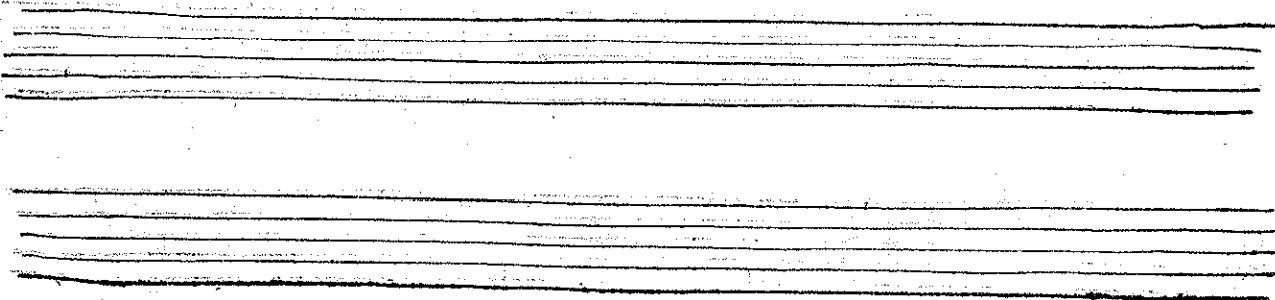
sez pour no⁹ rēdre heureux.

Jouissons sous les



BASSE-CONTINUE.

AMÉDÉE D'ARNAUD



DU TEMPLE DE LA PAIX.

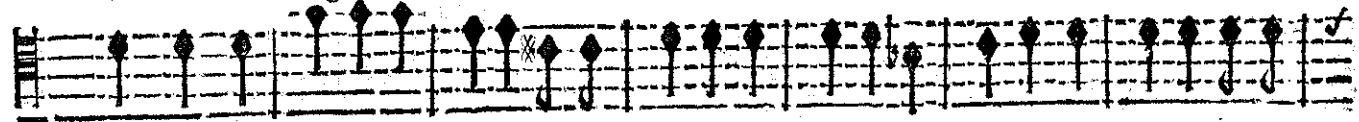
67



Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



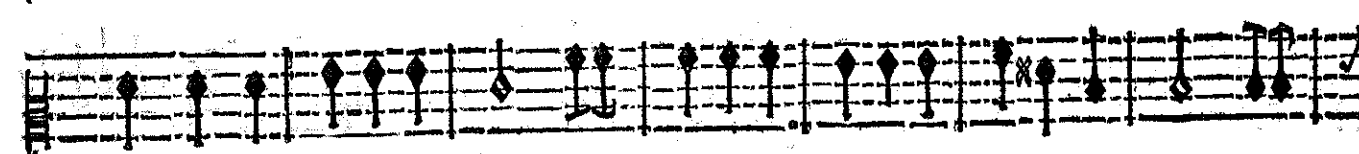
Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



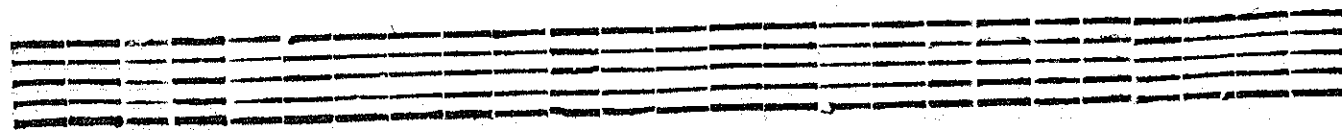
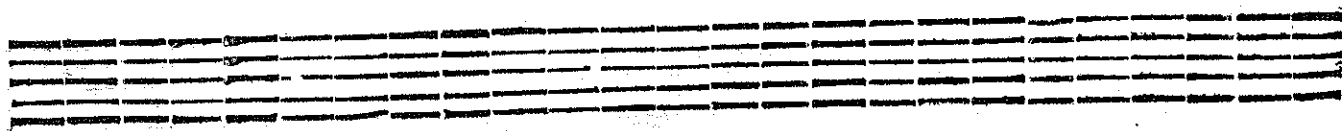
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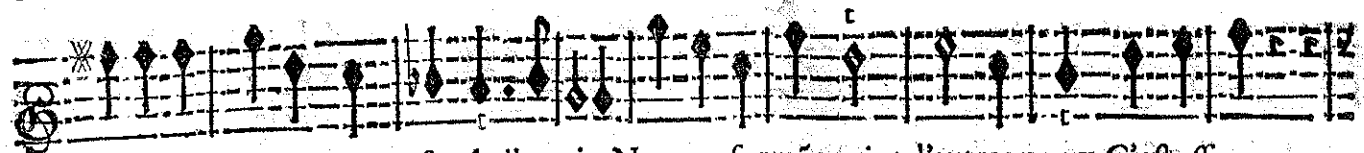


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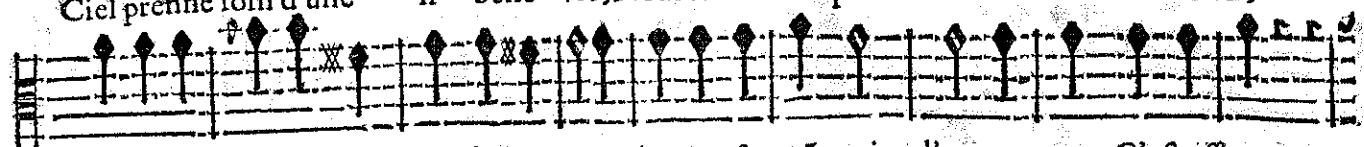


BASSE-CONTINUE.

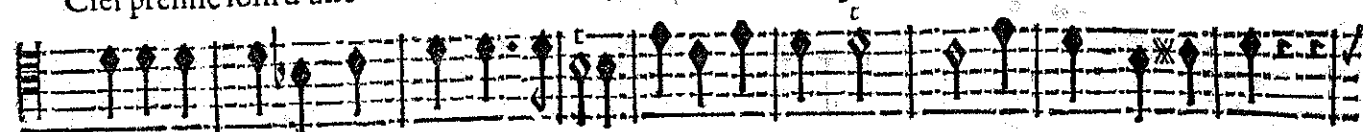




Ciel prenne soin d'une fi belle vie, Nous ne formōs point d'autres vœux: C'est assez,



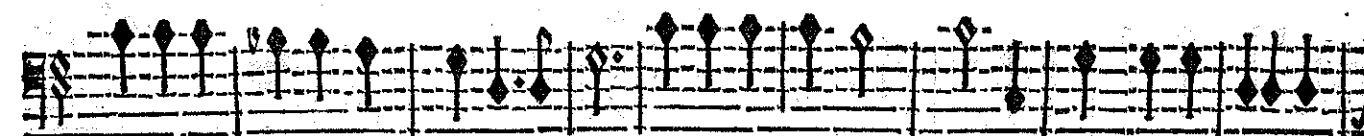
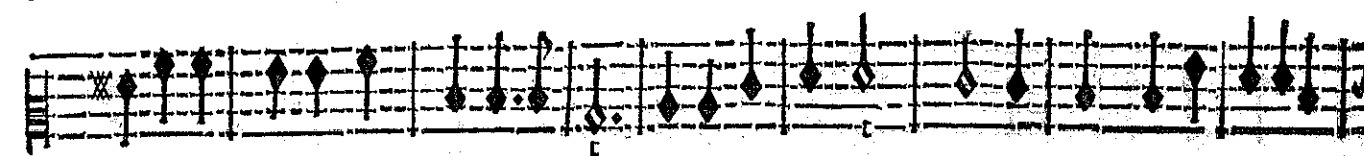
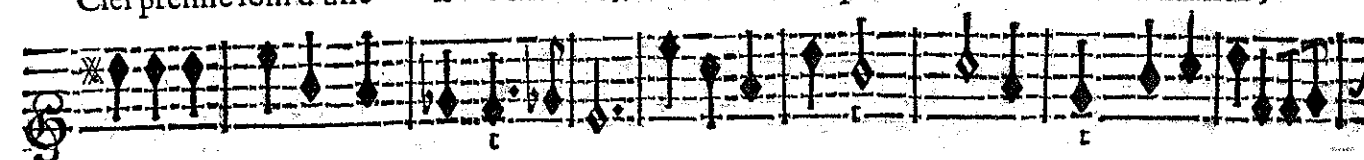
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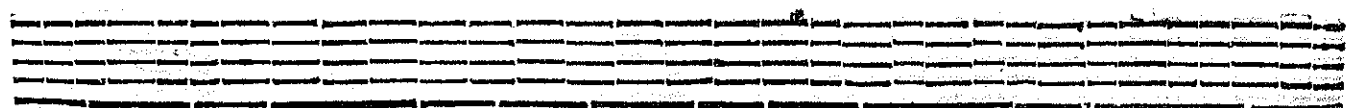
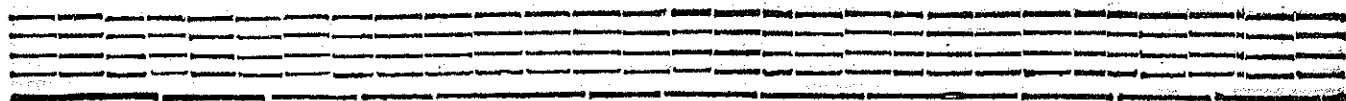
Ciel prenne soin d'une fi belle vie, Nous ne formōs point d'autres vœux: C'est assez,



Ciel prenne soin d'une fi belle vie, Nous ne formōs point d'autres vœux: C'est assez,

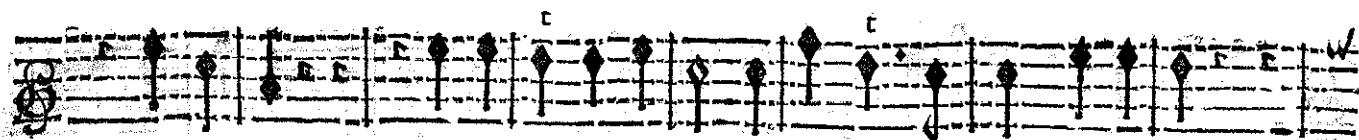


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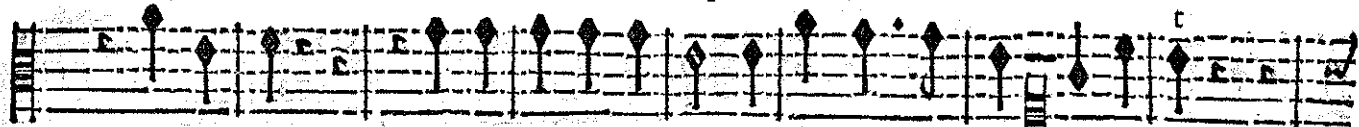


DU TEMPLE DE LA PAIX.

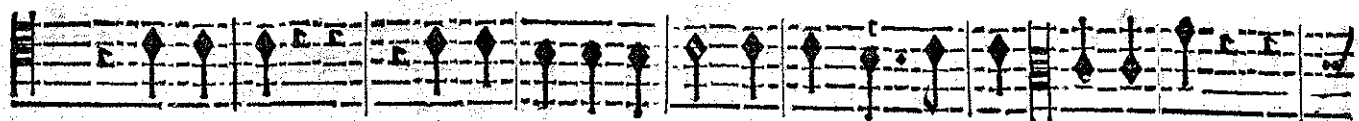
69



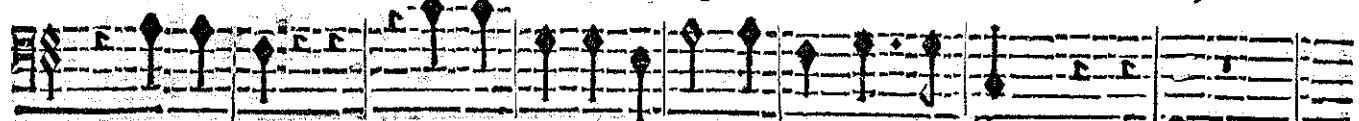
C'est assez, C'est assez, C'est assez pour no⁹ rendre heureux. C'est assez



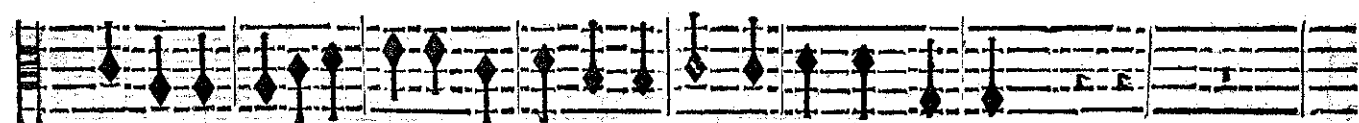
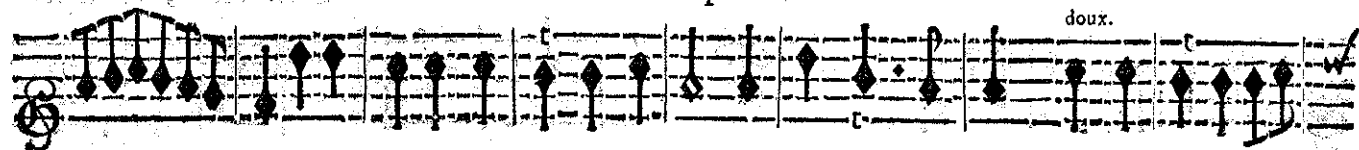
C'est assez, C'est assez, C'est assez pour no⁹ rendre heureux. C'est assez,



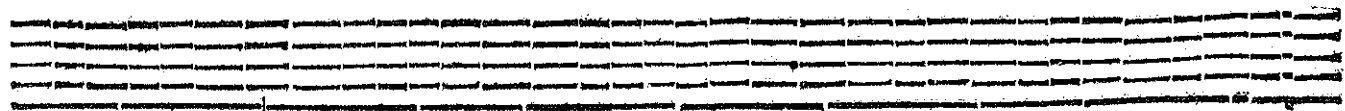
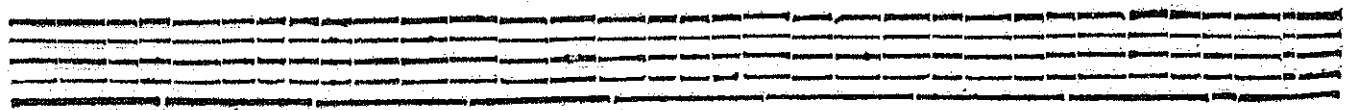
C'est assez, C'est assez, C'est assez pour no⁹ rendre heureux. C'est assez,

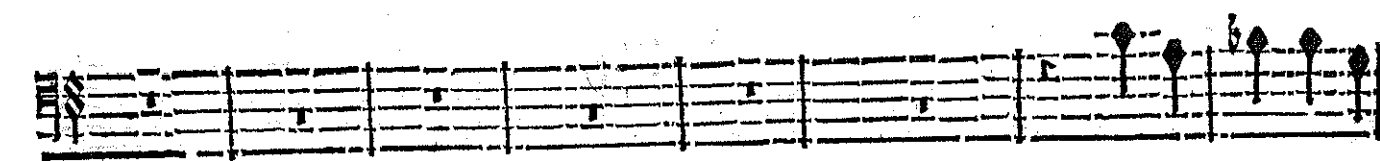
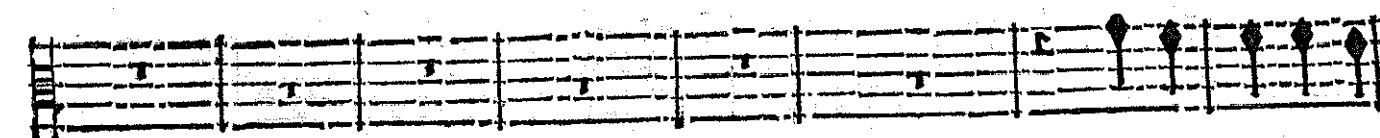
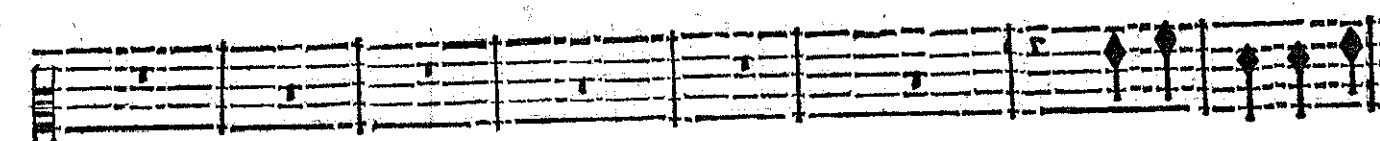
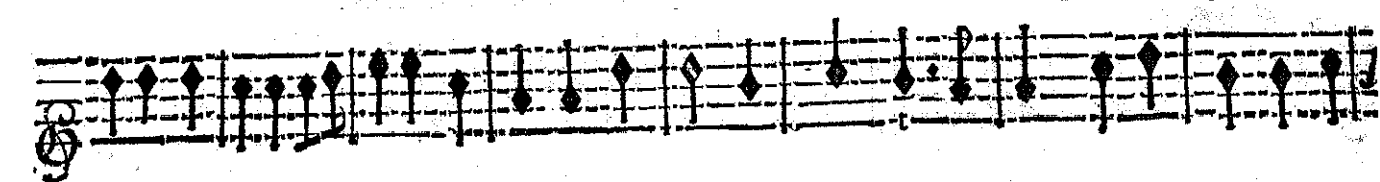
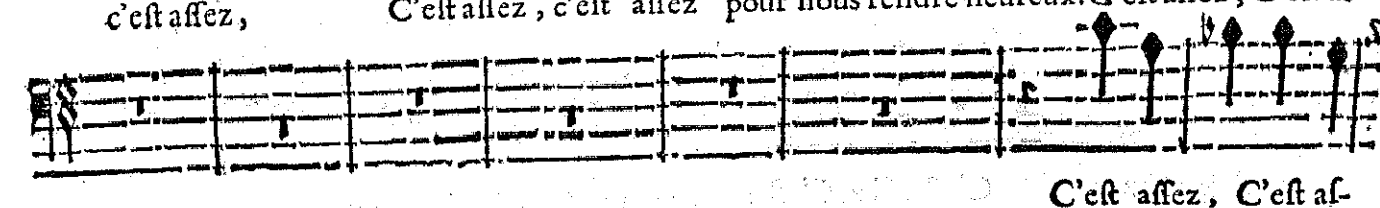
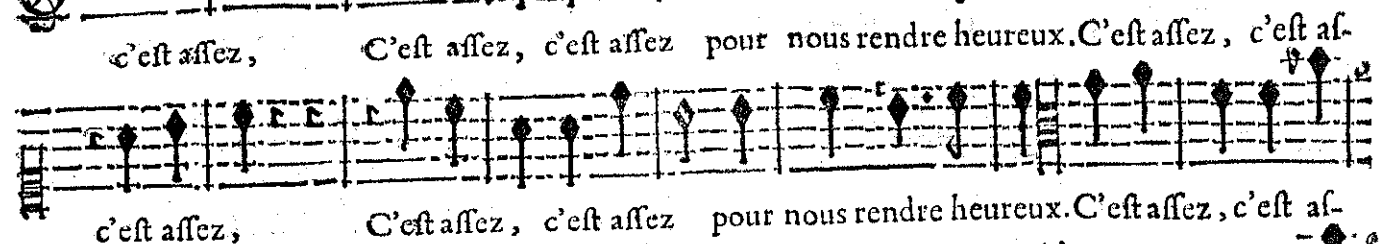
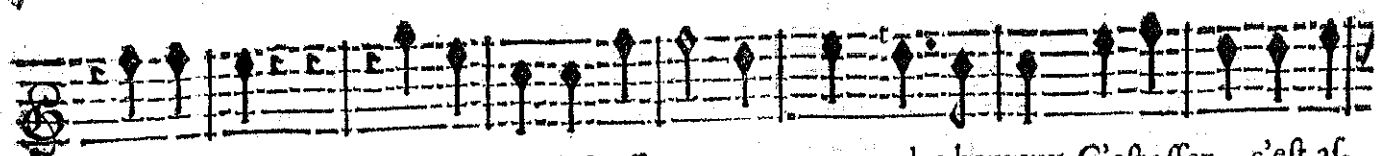


C'est assez, C'est assez, C'est assez pour no⁹ rendre heureux.

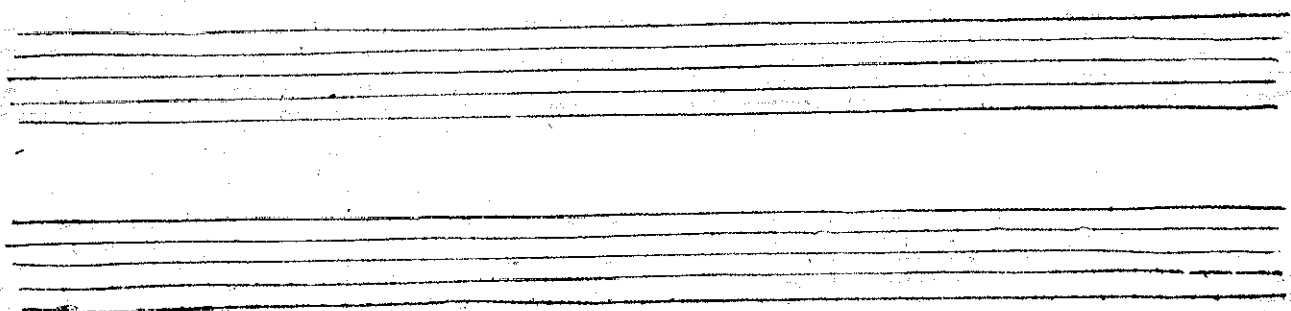


BASSE-CONTINUE.



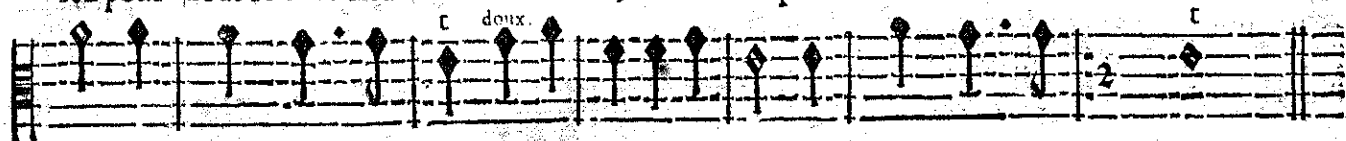


BASSE-CONTINUE.

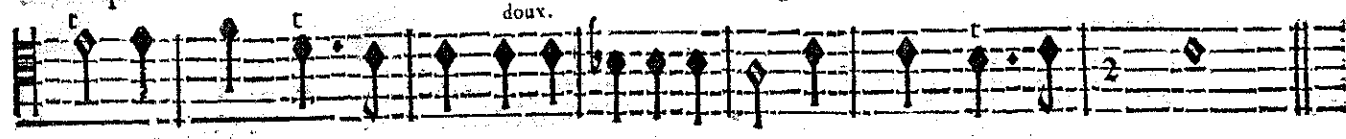




sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



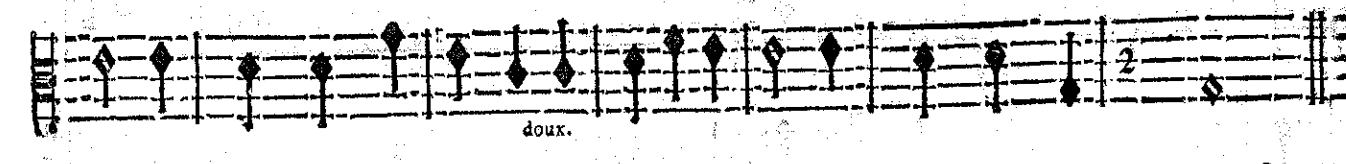
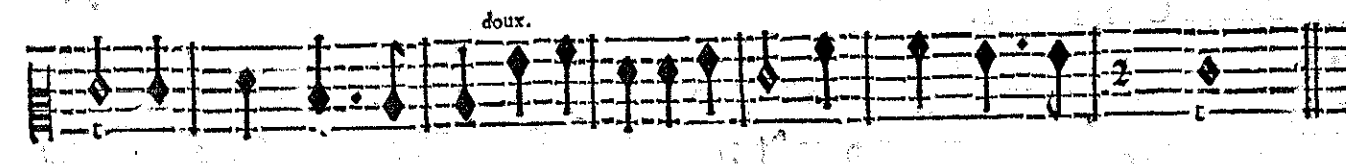
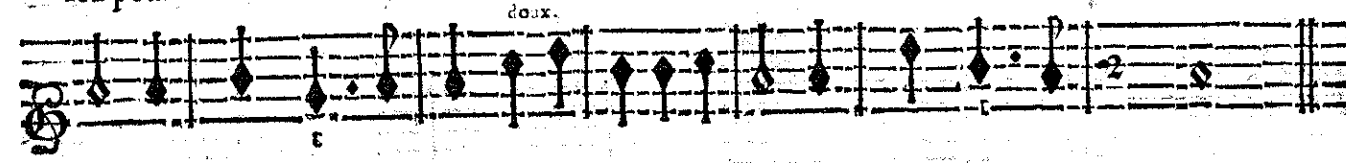
sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



BASSE-CONTINUE.

On Reprend l'Ouverture, page 1.

Fin du Prologue.

BALLET
DAPHNIS, SILVANDRE, PHILENE.

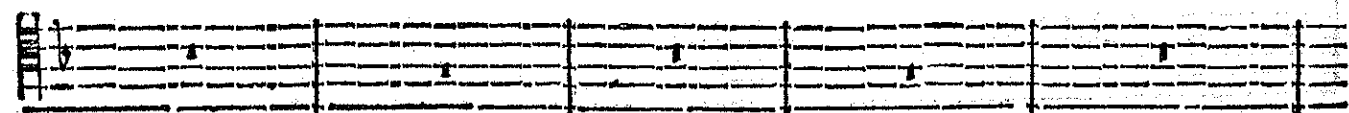
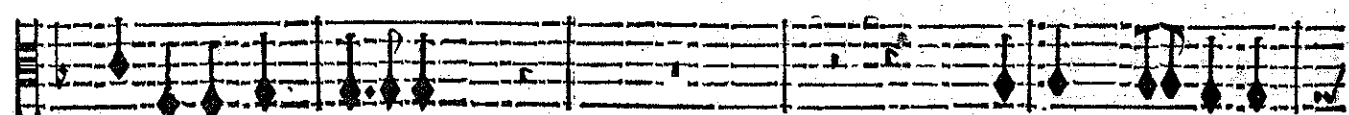
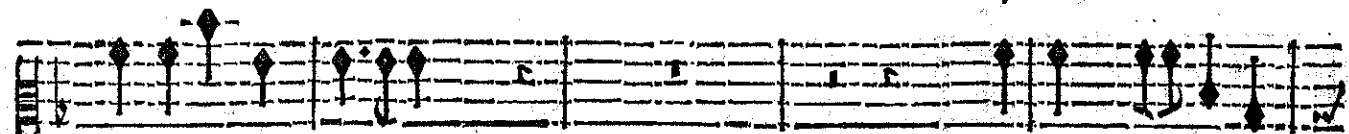
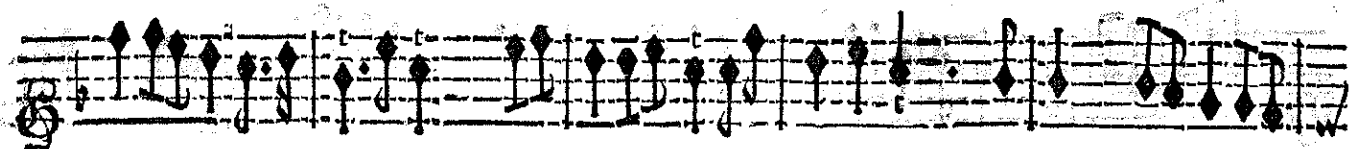
PRELUDE.

SILVANDRE.

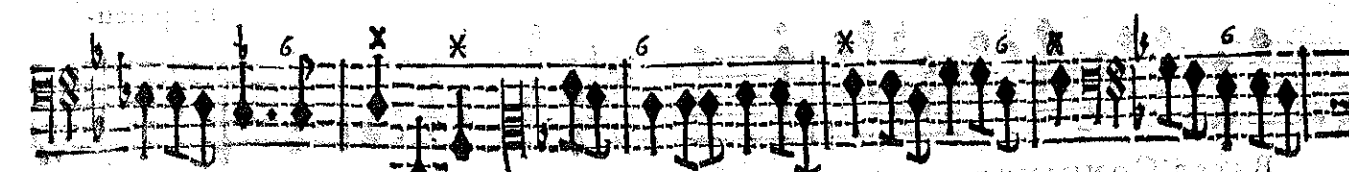
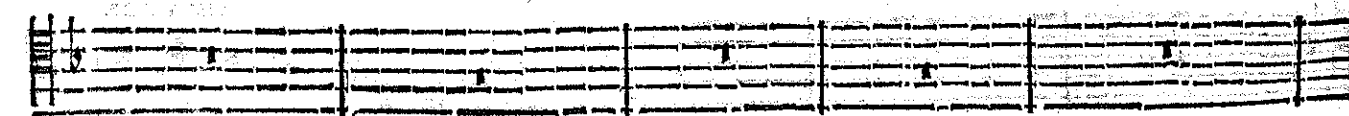
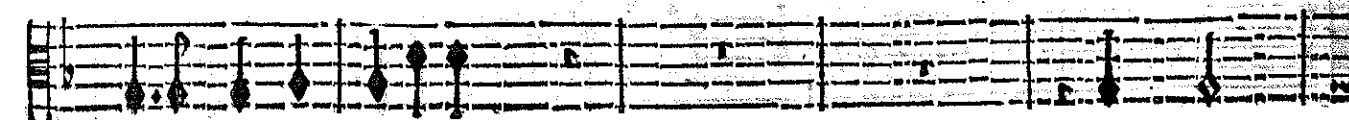
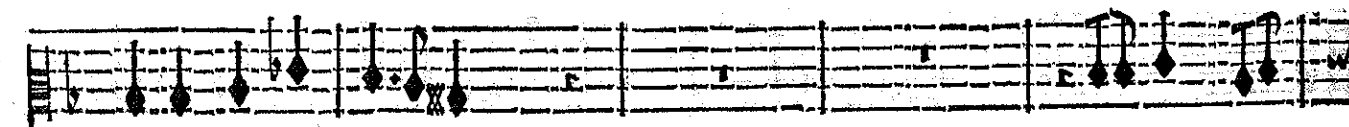
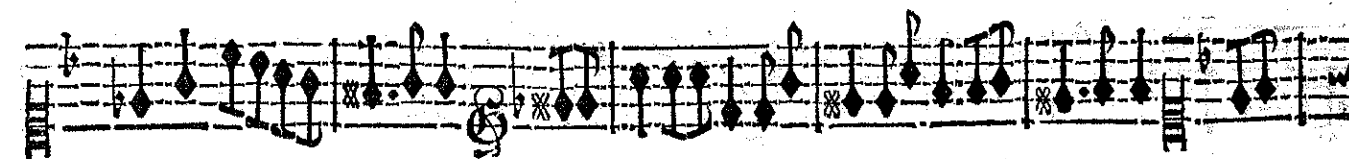
la dernière note de l'Ouverture.

BASSE-CONTINUE.

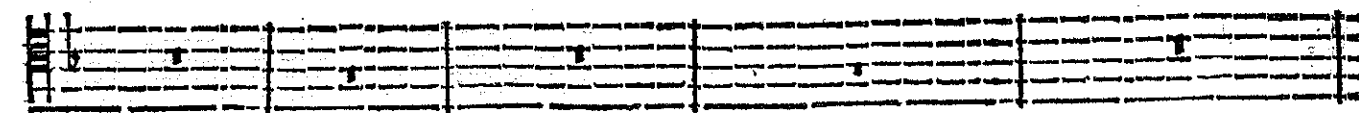
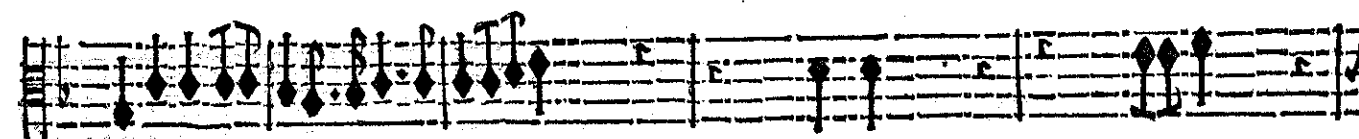
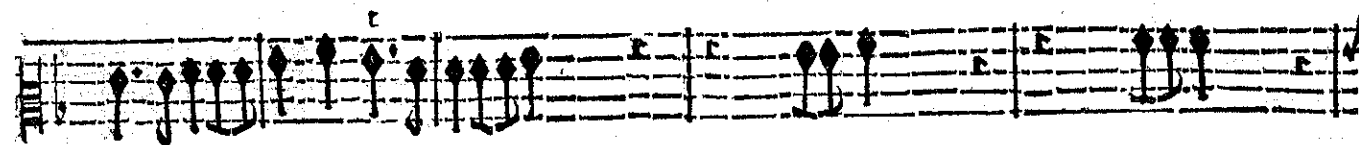
BASSE-CONTINUE.



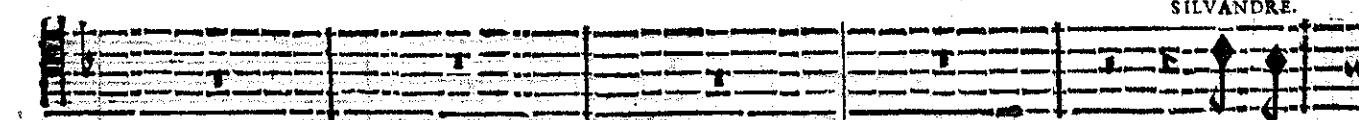
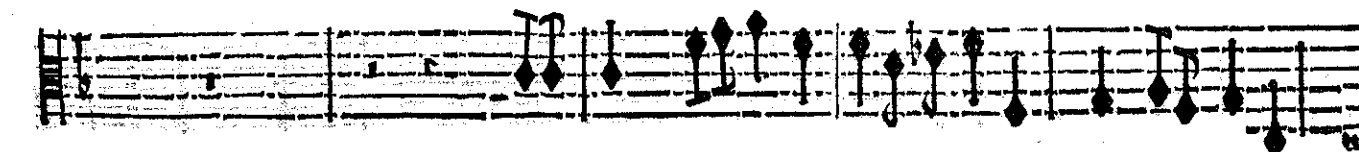
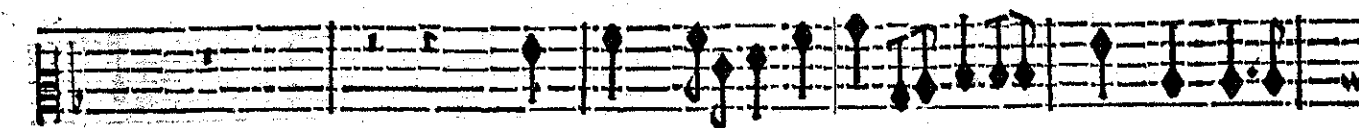
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



SILVANDRE.



Trop heu-

BASSE-CONTINUE.

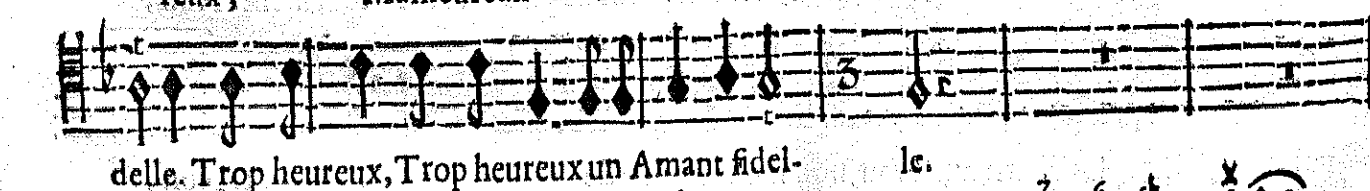
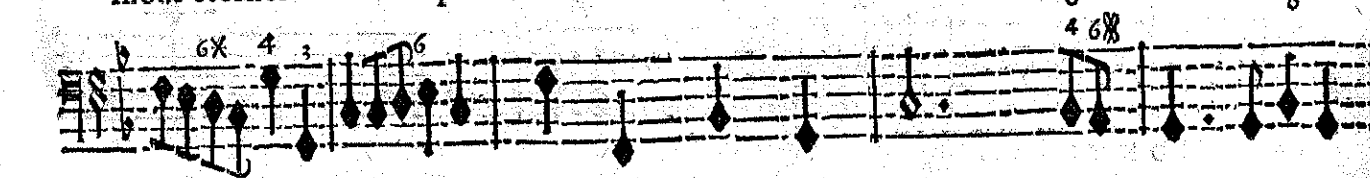
DAPHNIS.

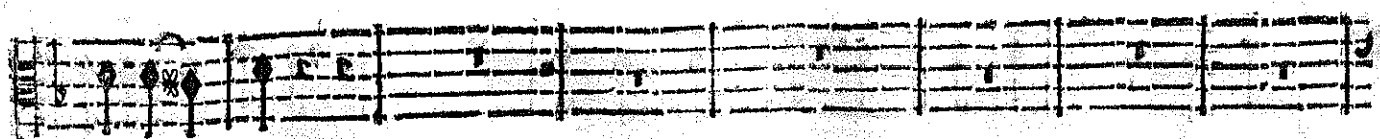


BASSE-CONTINUE.

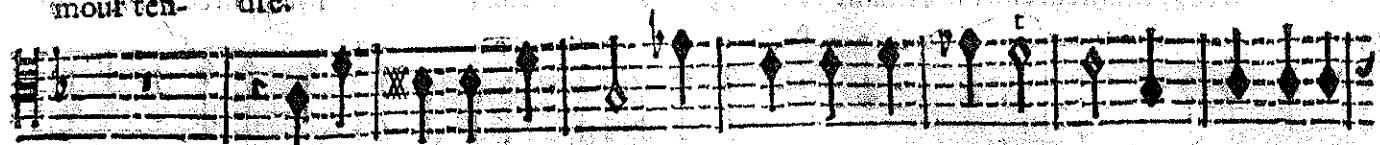


BASSE-CONTINUE.

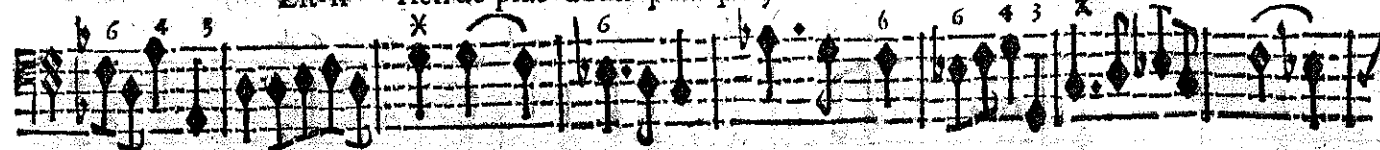




mour ren- dre.



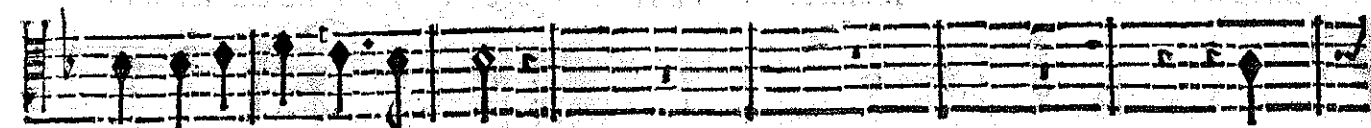
Est-il riende plus doux pourquoy nous en deffendre. Non, non il n'est



BASSE-CONTINUE.

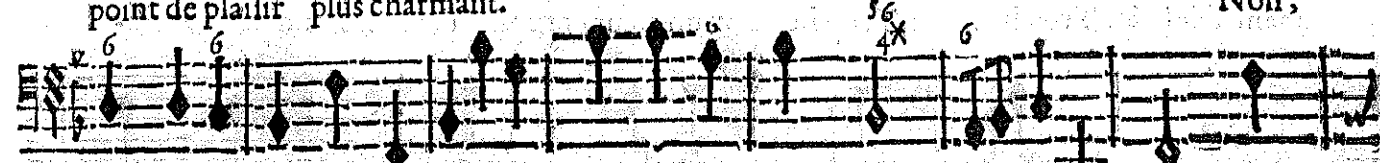


Non, non il n'est point de plus cruel tourment. Non,



point de plaisir plus charmant.

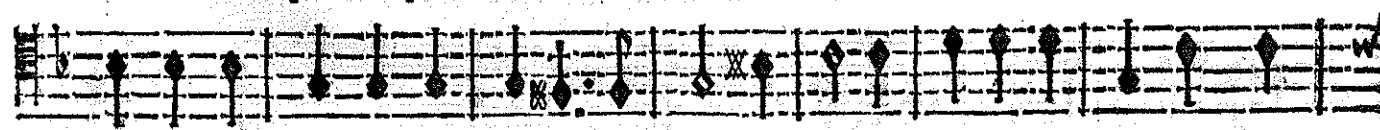
Non,



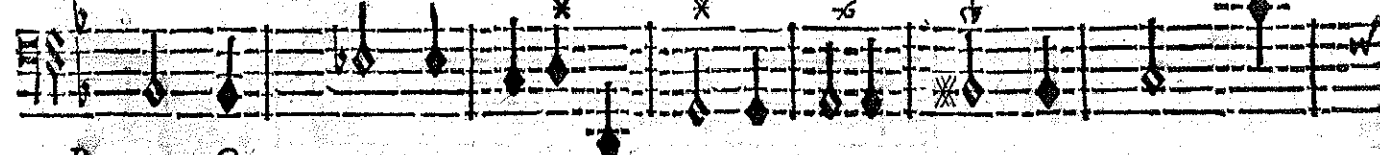
BASSE-CONTINUE.



non il n'est point de plus cruel tourment. Non, non il n'est point de plus



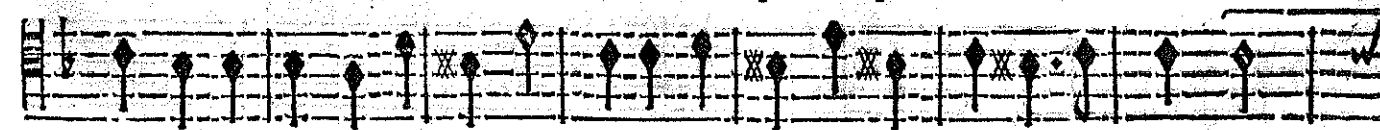
non il n'est point de plaisir plus charmant. Non, non, non, non il n'est point, il n'est



BASSE-CONTINUE.



cruel tourment. Non, non, non, non, il n'est point de plus cruel tourment. Non,



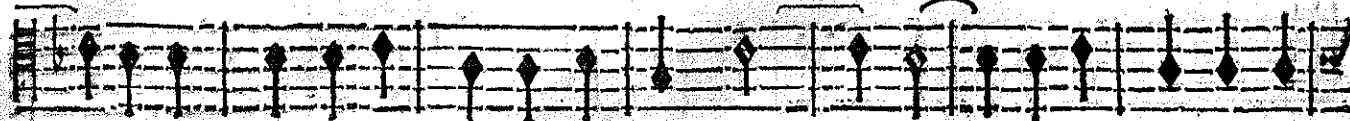
point de plaisir plus charmant. Non, non il n'est point de plaisir plus charmant. Non,



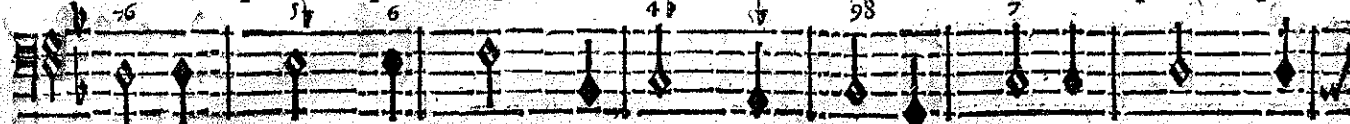
BASSE-CONTINUE.



Non, non, non il n'est point de plus cruel tourment. Non, non il n'est point de plus



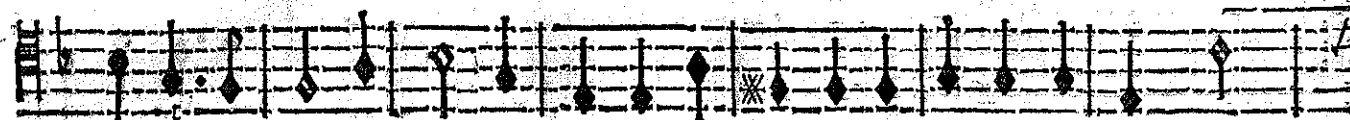
il n'est point de plaisir plus charmant. Non, non il n'est point de plai-



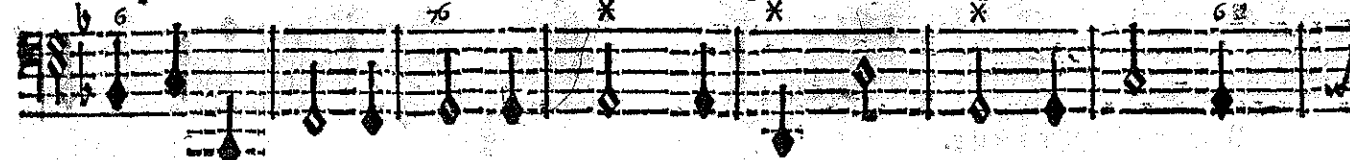
BASSE-CONTINUE.



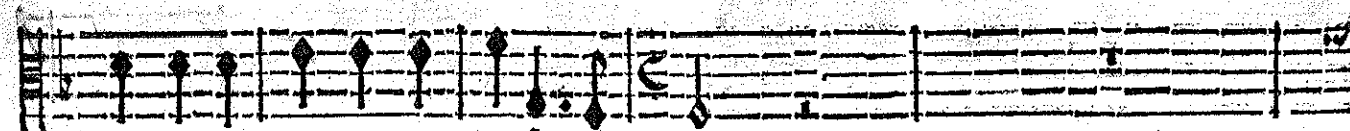
cruel tourment. Non il n'est point de plus cruel tourment. Non il n'est



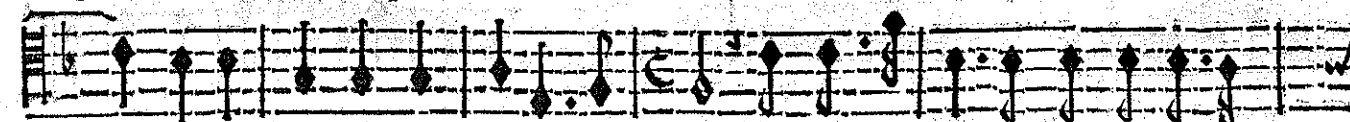
fir plus charmant. Non, non, non, non il n'est point de plaisir plus charmant. Non



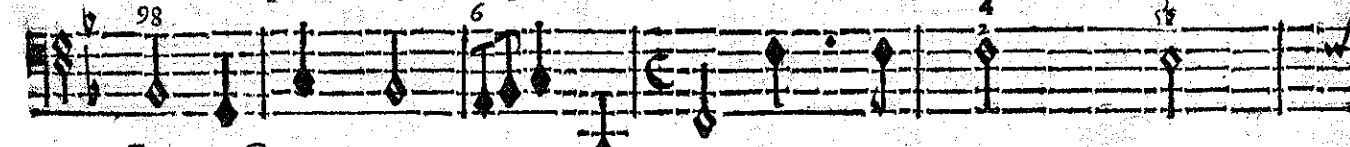
BASSE-CONTINUE.



point, il n'est point de plus cruel tourment.



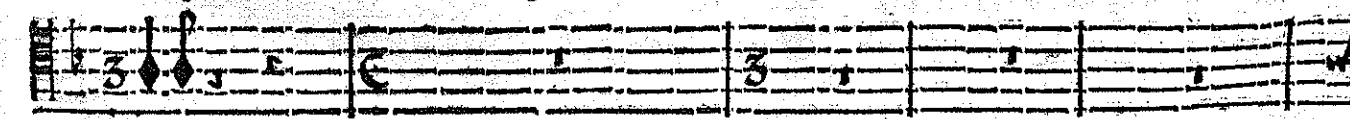
il n'est point de plaisir plus charmant. Pour nous juger veux-tu choisir Phi-



BASSE-CONTINUE.



J'en suis content on ne peut mieux choisir. Je soutiens que l'amour est tou-



lenc!



BASSE-CONTINUE.

jours une peine. Je soutiens que l'amour est tou-

Je soutiens que l'amour n'est jamais sans plaisir.

BASSE-CONTINUE.

jours une peine. Je soutiens que l'amour n'est jamais sans plaisir. Pour un cœur toujours se-

BASSE-CONTINUE.

vere Que la vie à peu d'appas: pas: Les Plaisirs ne regnent guère Ou les amours ne sont

BASSE-CONTINUE.

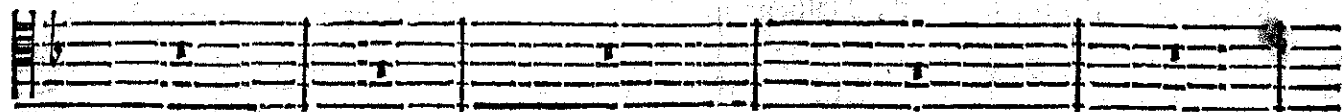
Dans les beaux jours le doux Ze-

pas. Les Plaisirs ne regnent guère Ou les amours ne sont pas.

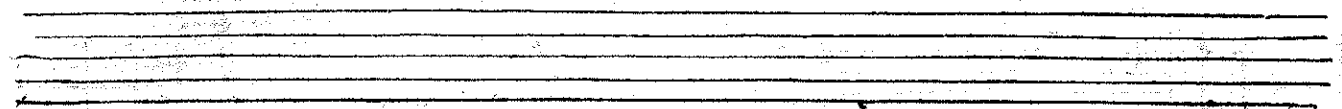
BASSE-CONTINUE.



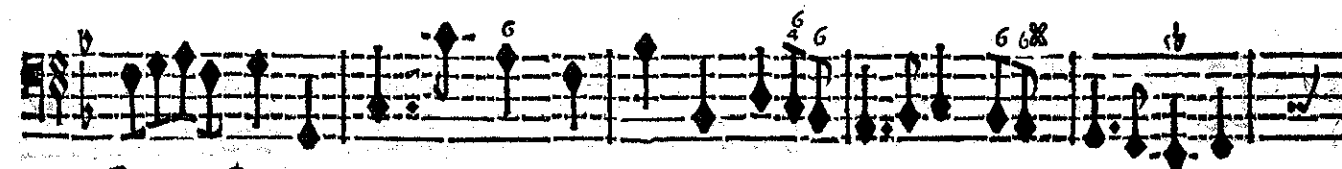
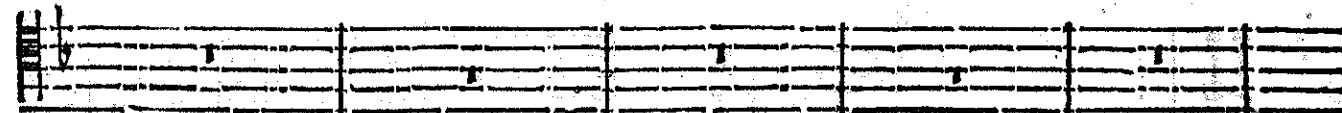
phire Fait moins naître de fleurs, Que le cruel amour Dans son funeste empire Ne



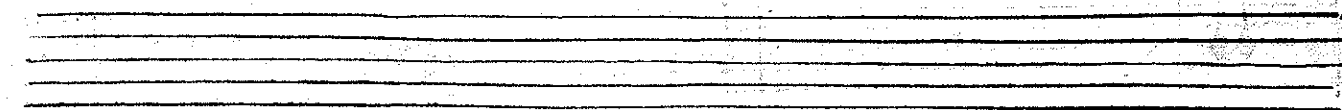
BASSE-CONTINUE.



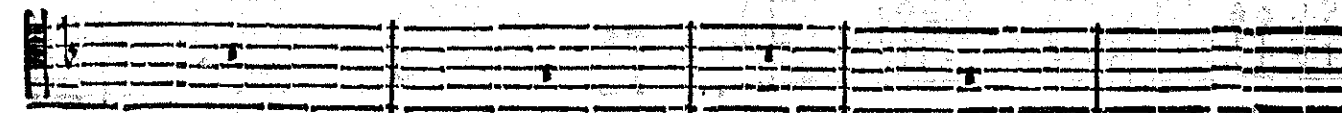
fait ver-fer de pleurs. Dans les beaux jours le doux Zephire Fait moins naître de



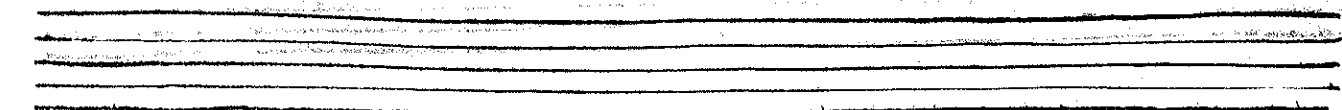
BASSE-CONTINUE.



fleurs, Que le cruel amour dans son funeste empire Ne fait ver-fer de pleurs.



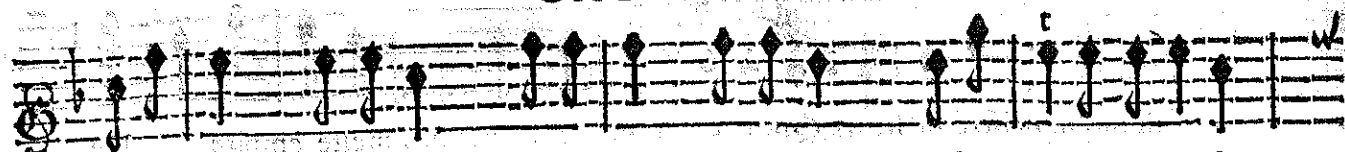
BASSE-CONTINUE.



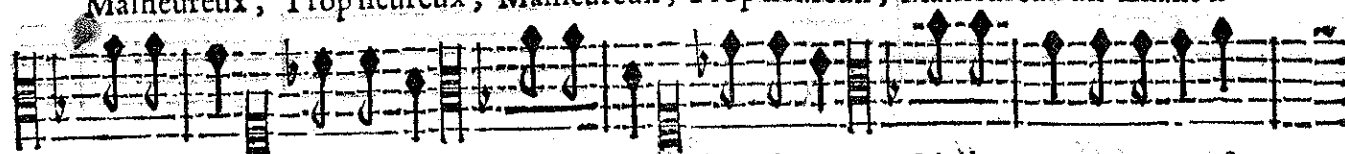
On reprend le Prelude cy-devant page 72.

BALLET

CHOEURS.



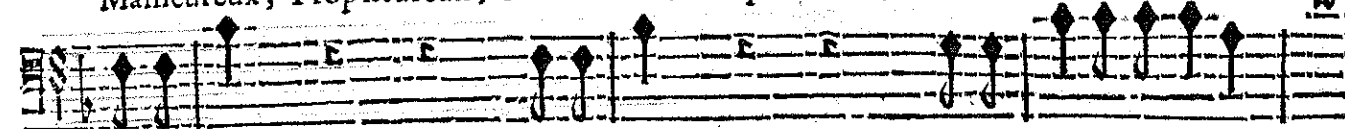
Malheureux, Trop heureux, Malheureux, Trop heureux, Malheureux un amant fi-



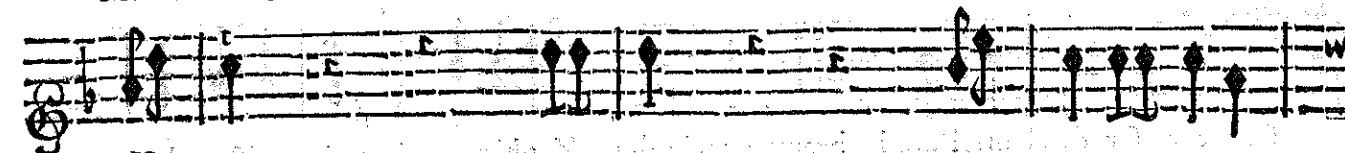
Malheureux, Trop heureux, Malheureux, Trop heureux, Malheureux un amant fi-



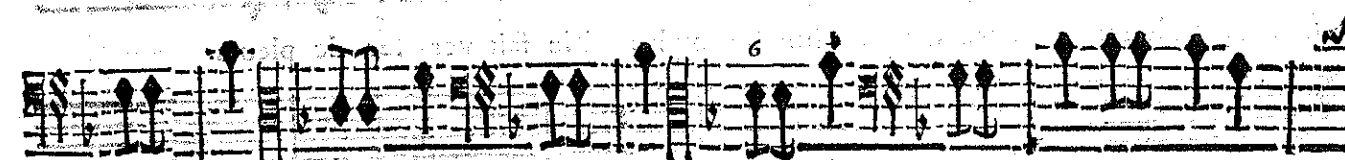
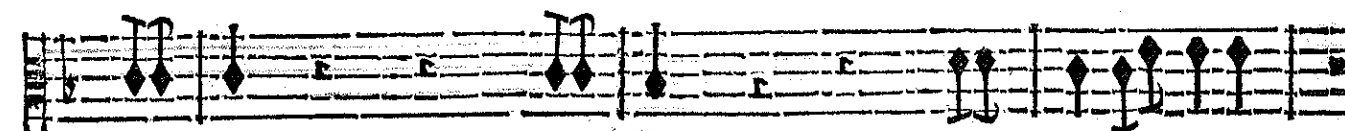
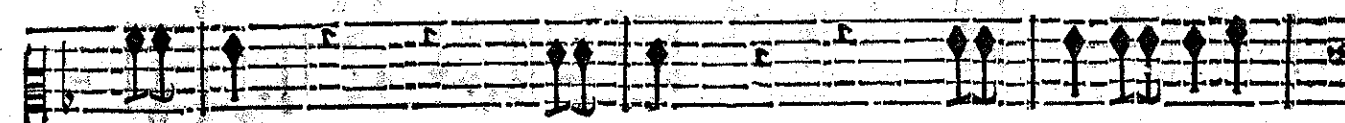
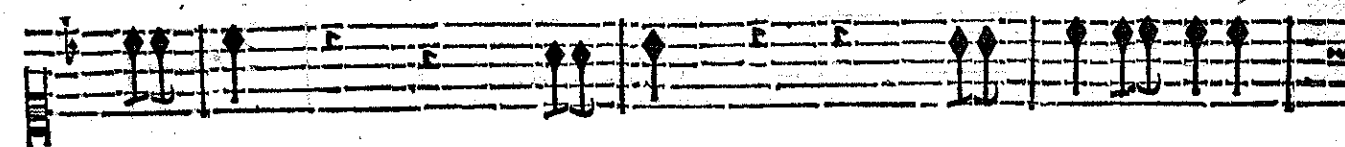
Malheureux, Trop heureux, Malheureux, Trop heureux, Malheureux un amant fi-



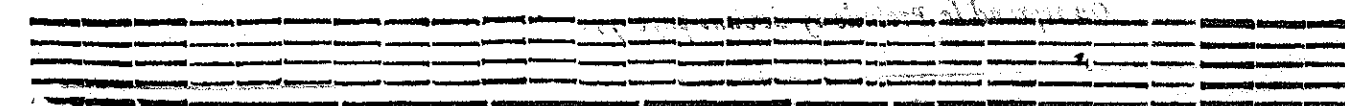
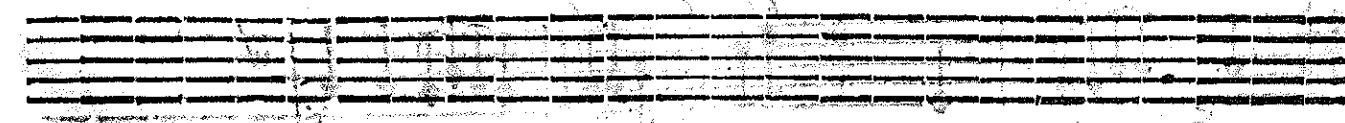
Malheureux, Malheureux, Malheureux un amant fi-



VIOLONS.



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

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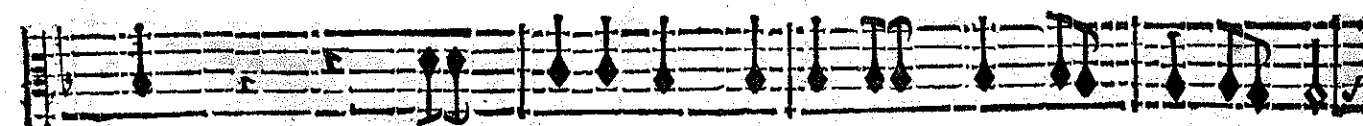
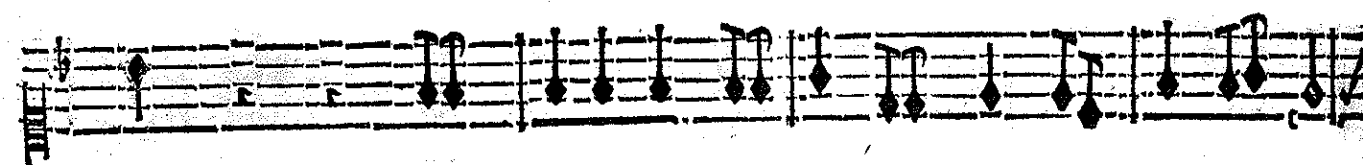
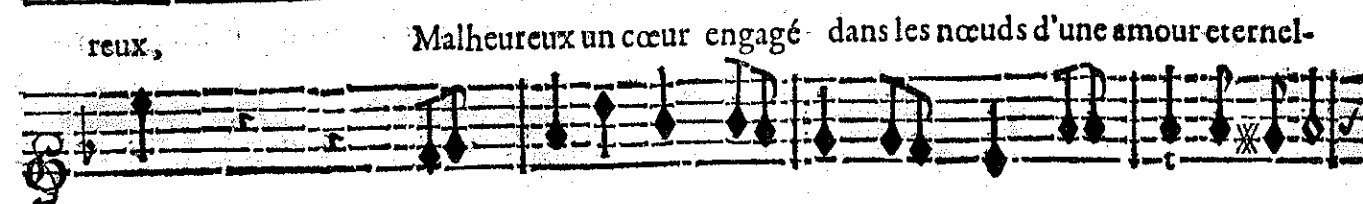
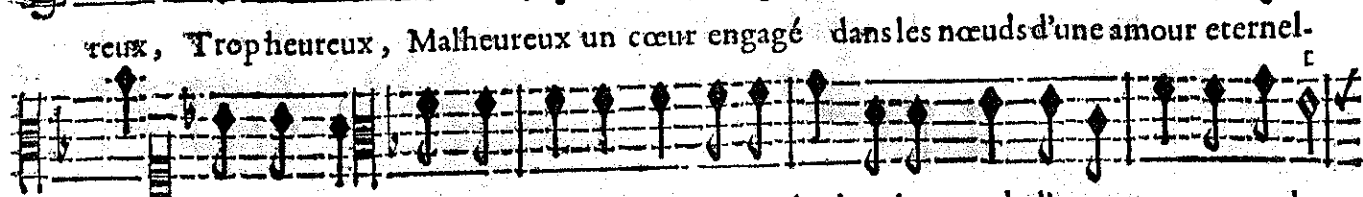
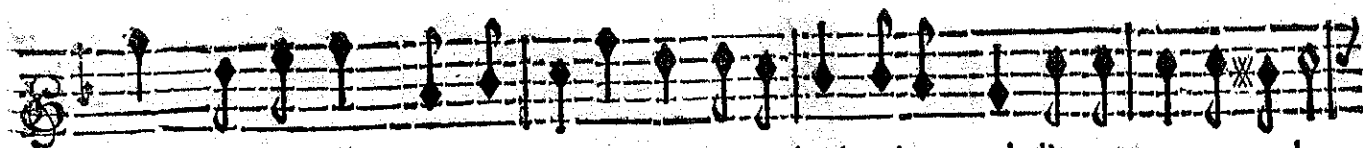
delle. Trop heureux un amant fi- delle. Malheureux un amant fi- delle. Malheu-

delle. Trop heureux un amant fi- delle. Malheureux un amant fi- delle. Malheu-

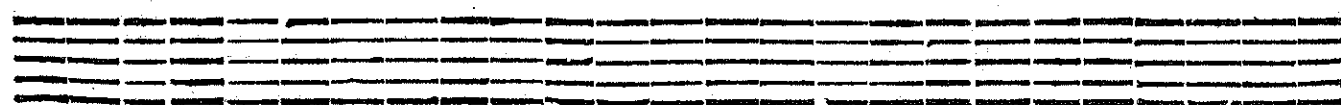
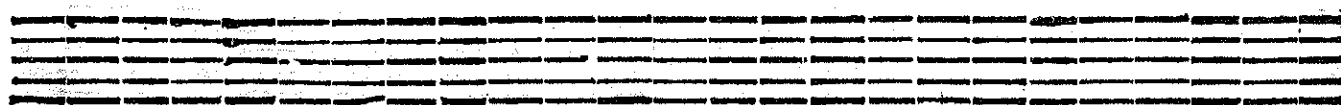
delle. Trop heureux un amant fi- delle. Malheureux un amant fi- delle. Malheu-

delle. Malheureux un amant fi- delle. Malheu-

BASSE-CONTINUE.

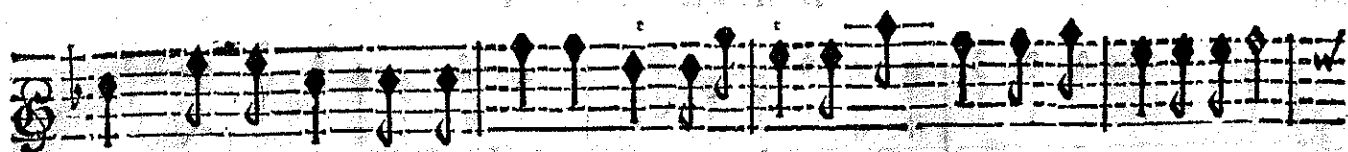


BASSE-CONTINUE.

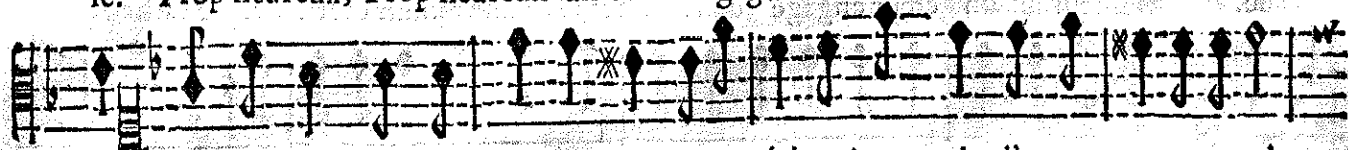


DU TEMPLE DE LA PAIX.

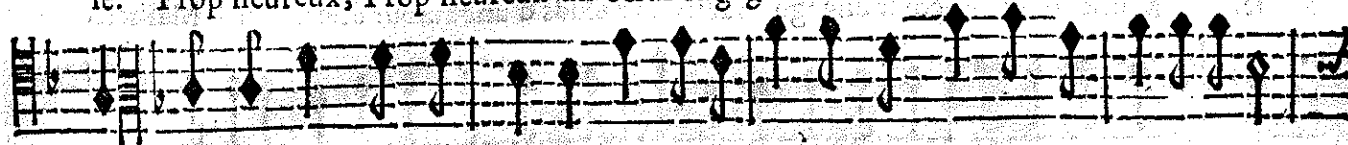
83



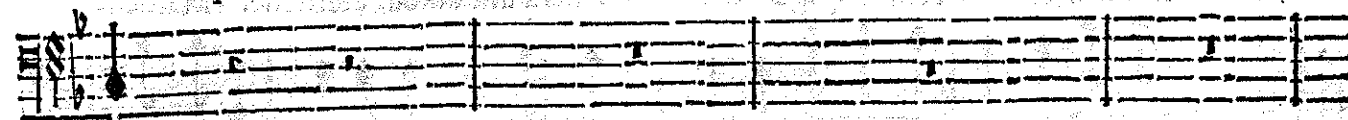
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-



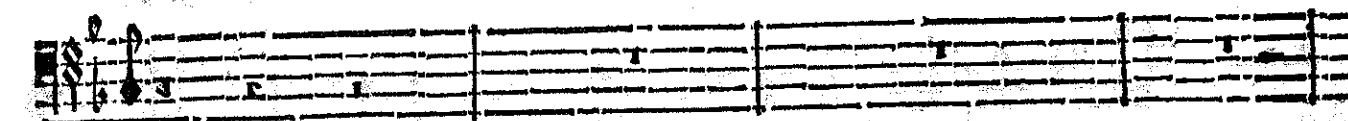
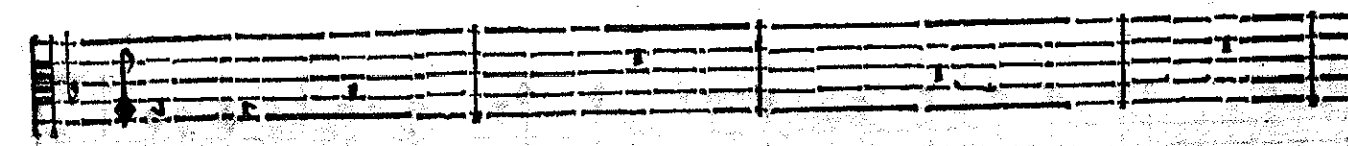
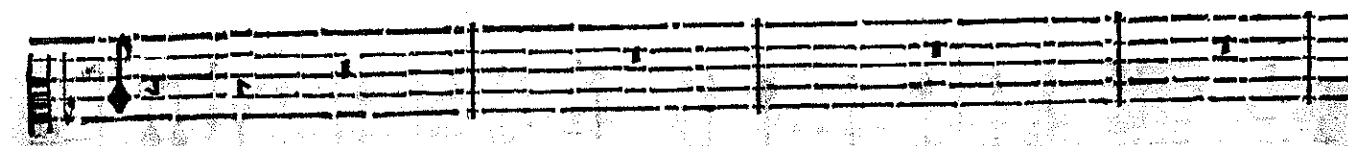
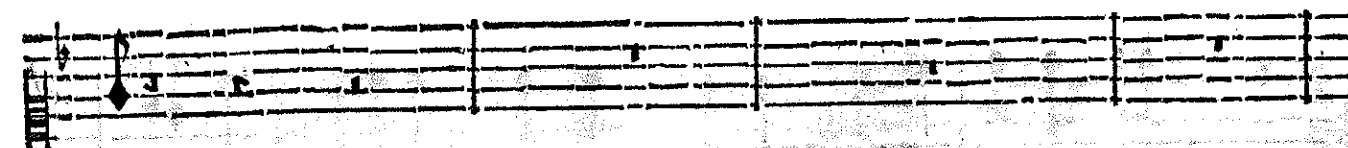
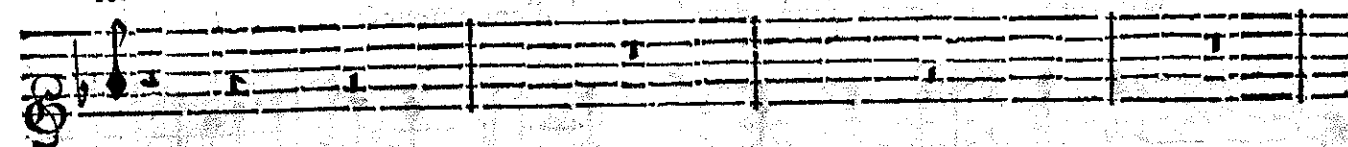
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-



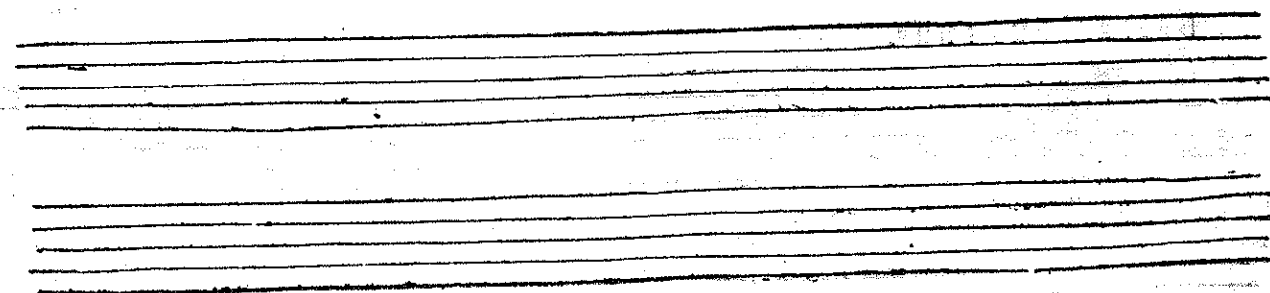
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-

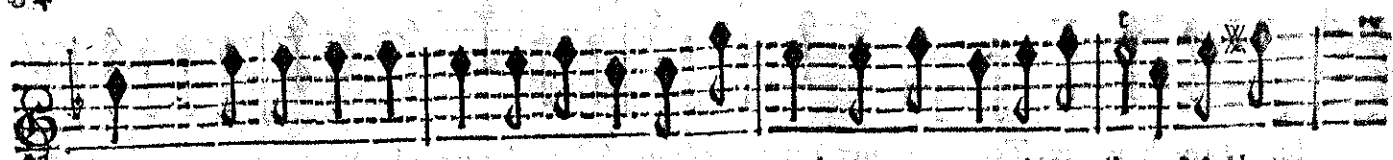


le.

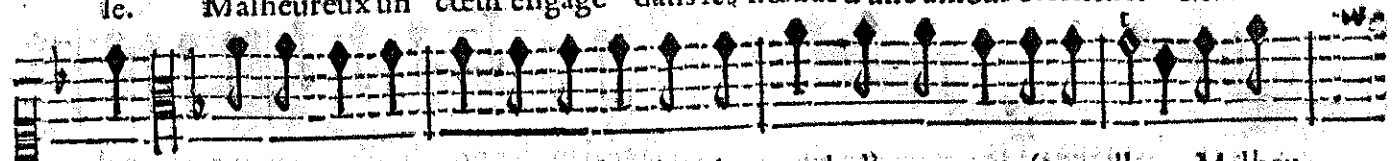


BASSE-CONTINUE.

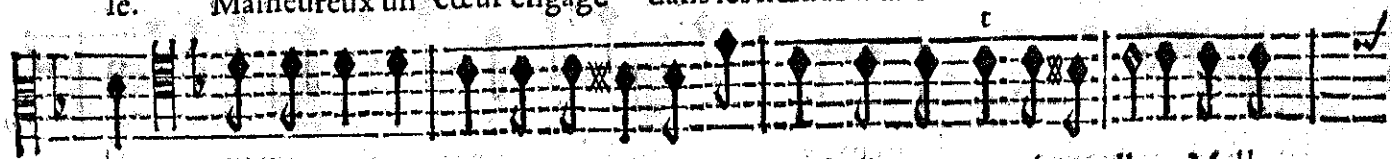




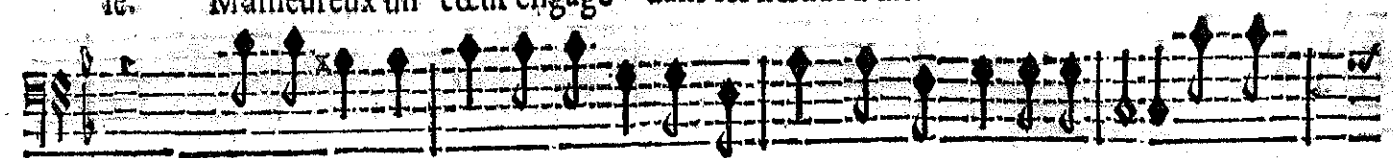
1e. Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



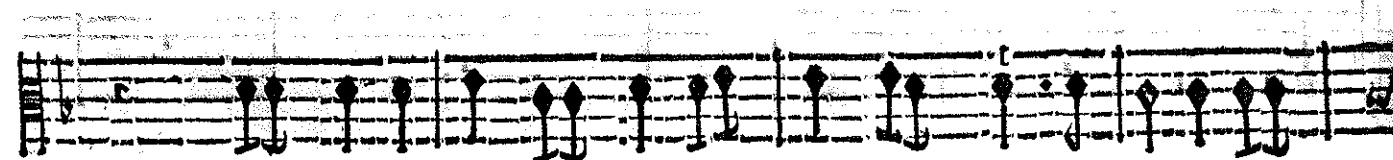
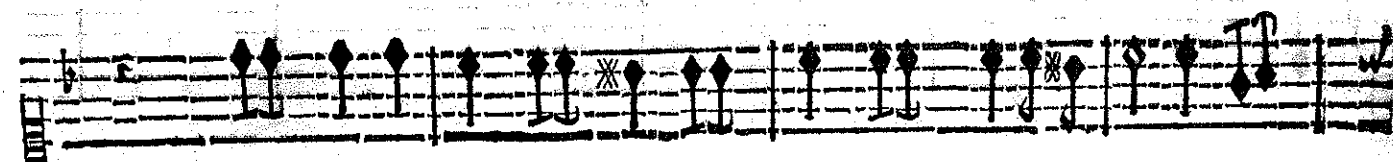
1e. Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



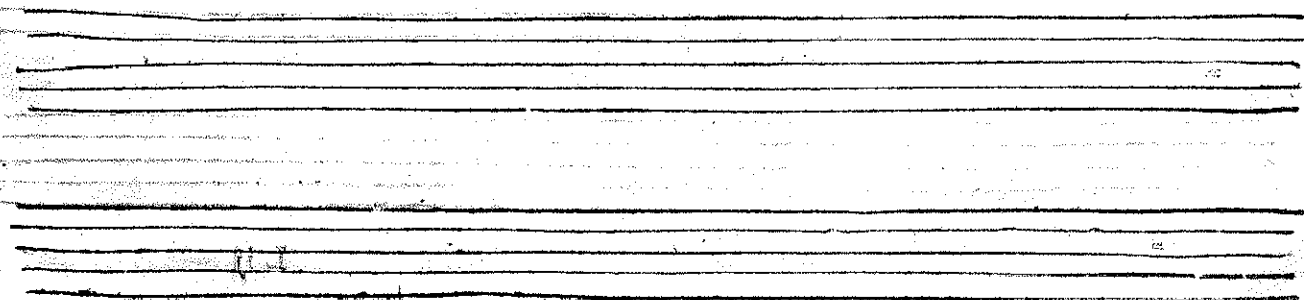
1e. Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-

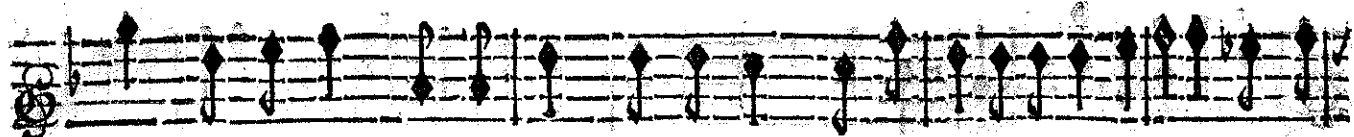


BASSE-CONTINUE.

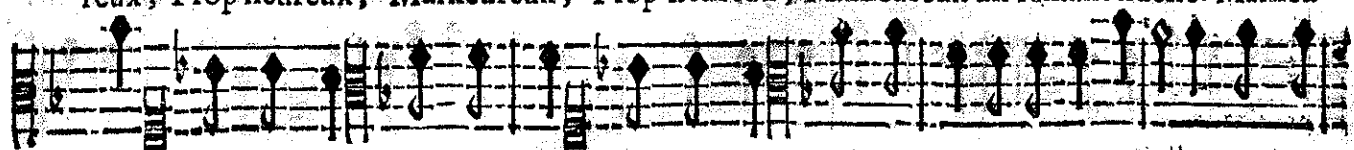


DU TEMPLE DE LA PAIX.

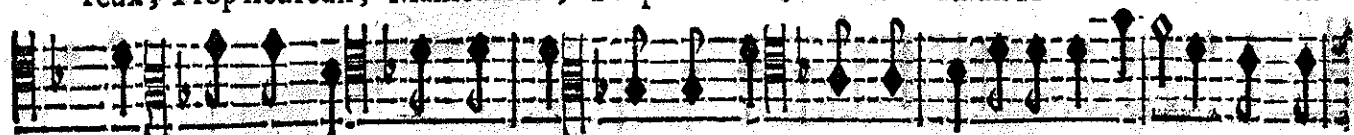
85



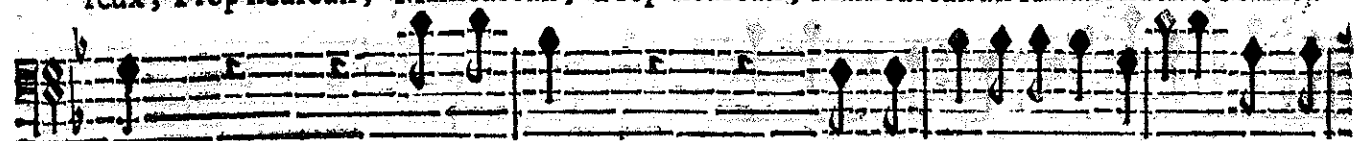
reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle. Malheu-



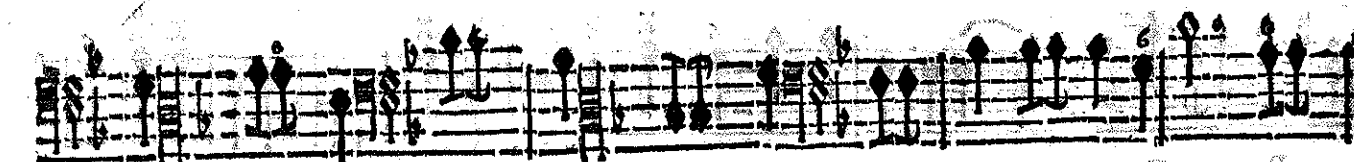
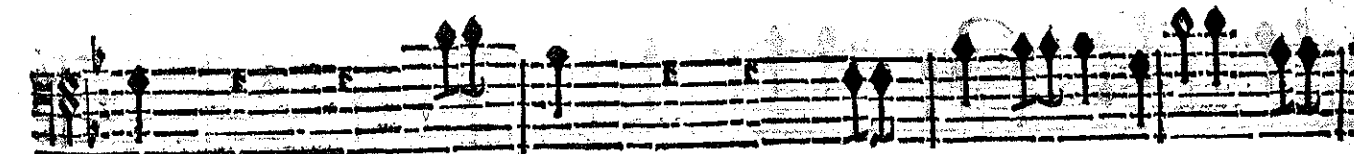
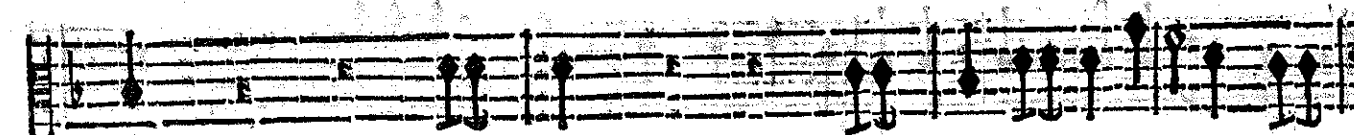
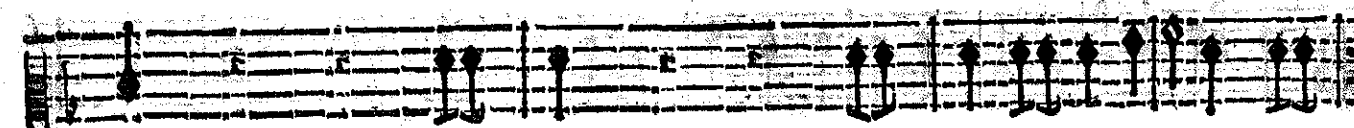
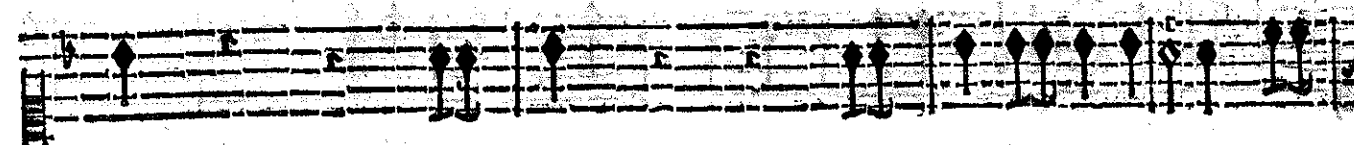
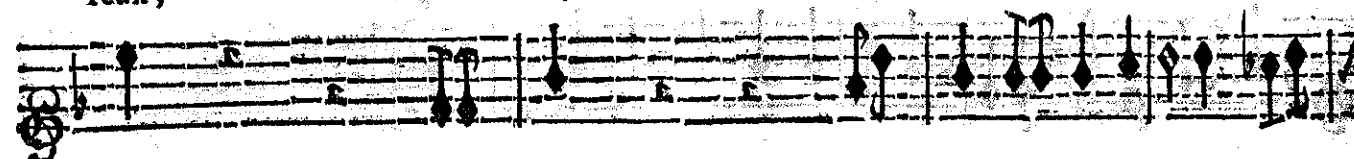
reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle. Malheu-



reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle, Malheu-

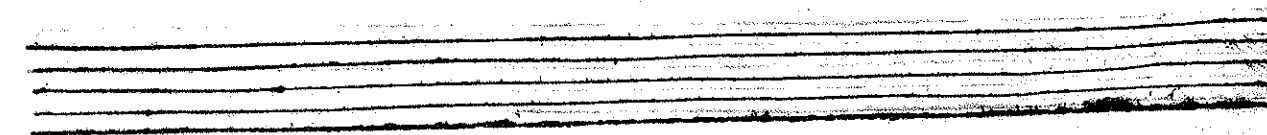
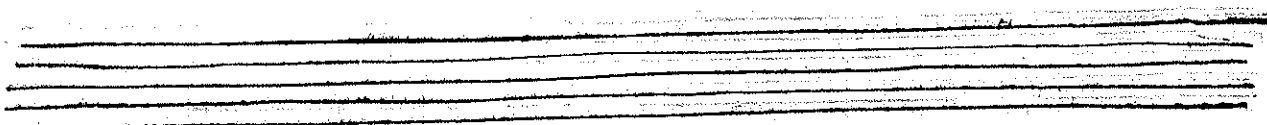


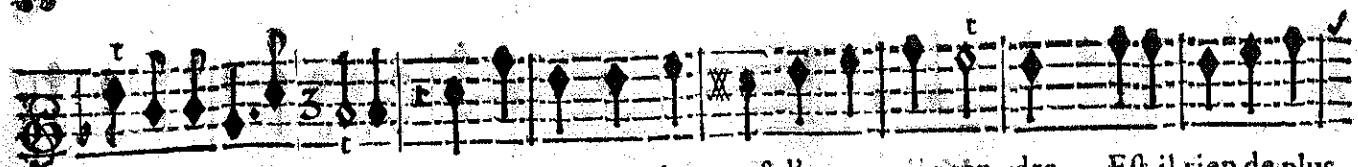
reux, Malheureux, Malheureux un Amant fidelle, Malheu-



BASSE-CONTINUE.

CHANT NO 371 A B

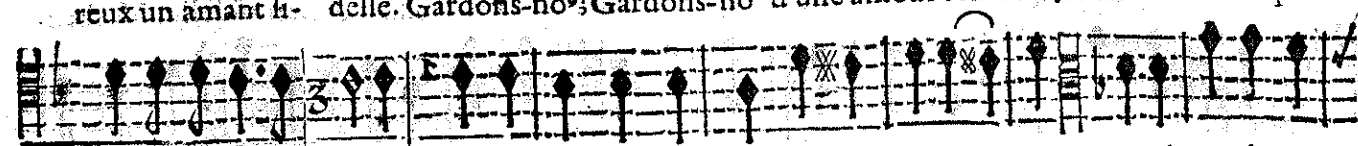




reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour ten- dre. Est-il rien de plus



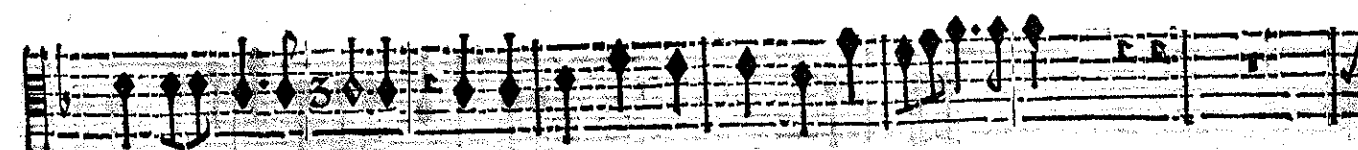
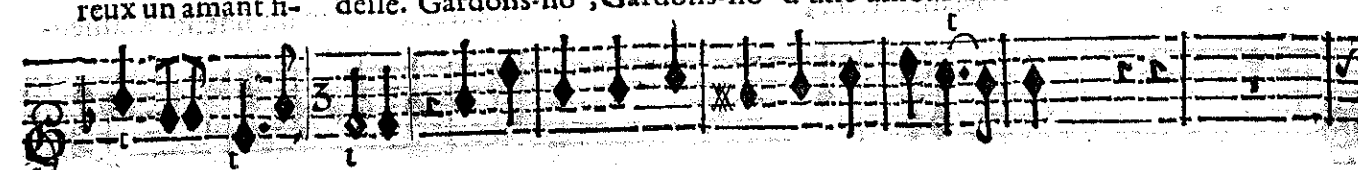
reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour ten- dre, Est-il rien de plus



reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour ten- dre. Est-il rien de plus

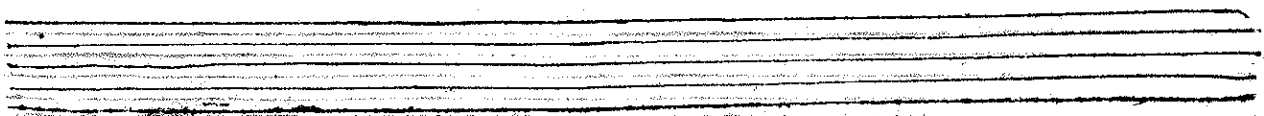
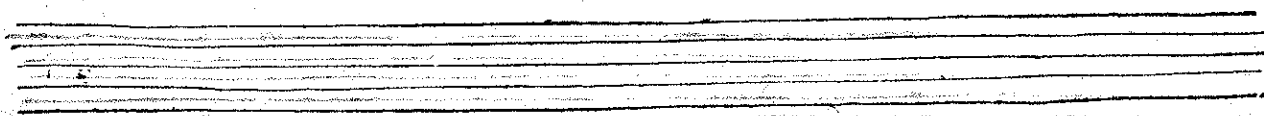


reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour tendre.



BASSE-CONTINUE.

BASSE-CONTINUE.

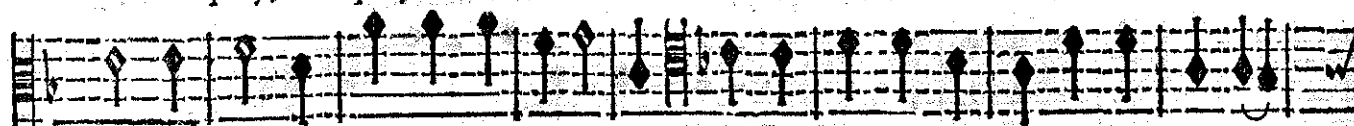




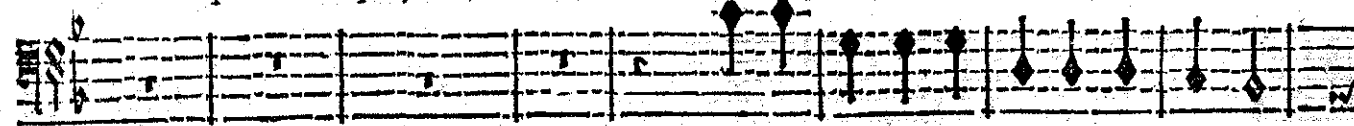
doux? Pourquoi, Pourquoi no⁹ en deffendre? Gardons-nous, Gardons-no⁹, d'une amour ten-



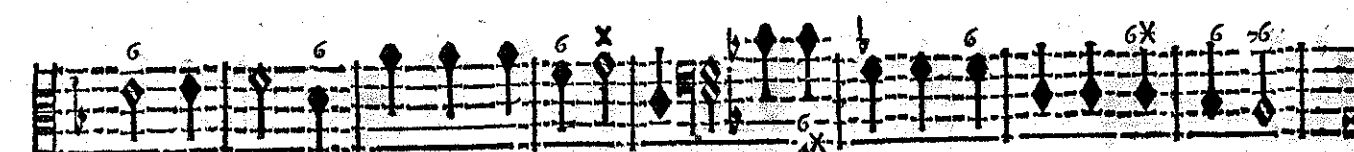
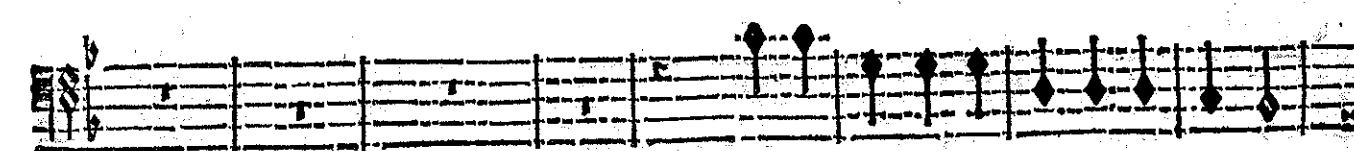
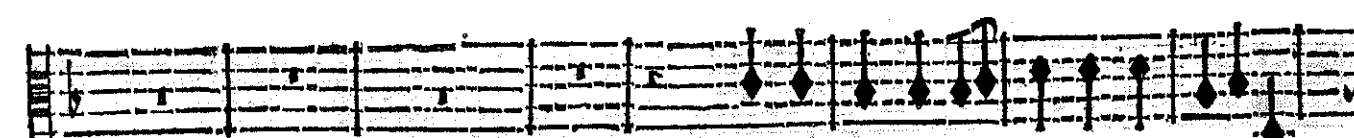
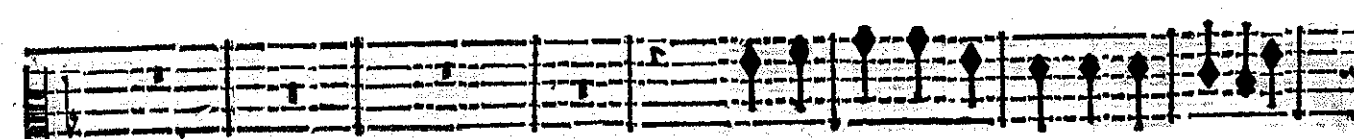
doux? Pourquoi, Pourquoi no⁹ en deffendre? Gardons-no⁹; Gardons-no⁹ d'une amour ten-



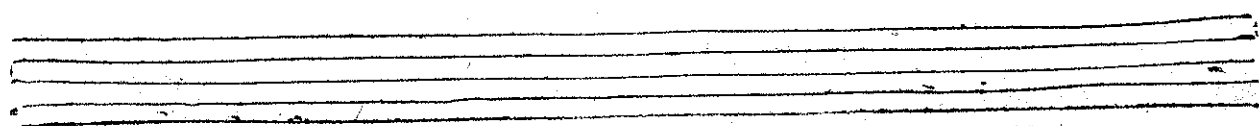
doux? Pourquoi, Pourquoi no⁹ en deffendre? Gardons-nous, Gardons-no⁹ d'une amour ten-



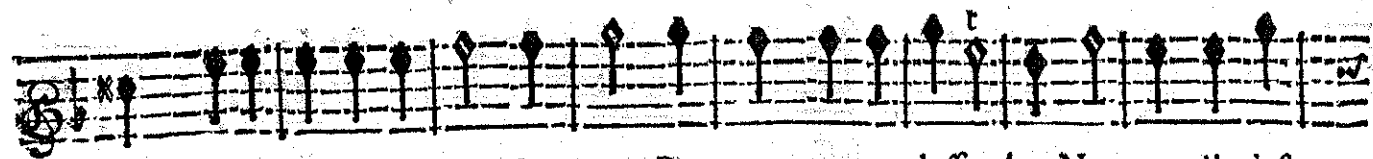
Gardons-nous, Gardons-no⁹ d'une amour ten-



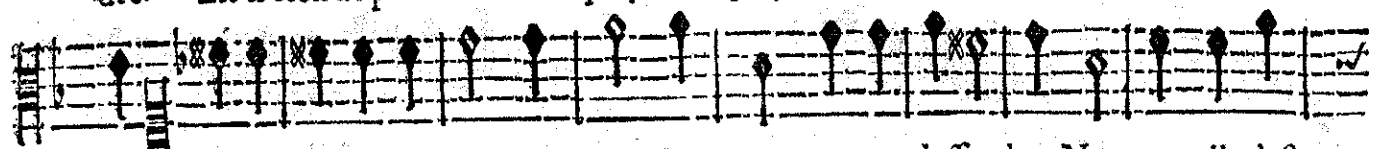
BASSE-CONTINUE.



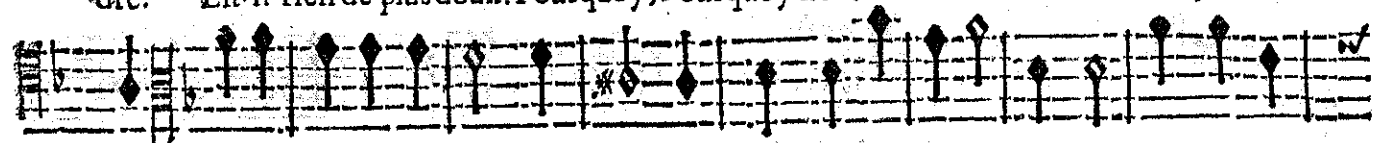
BALLET



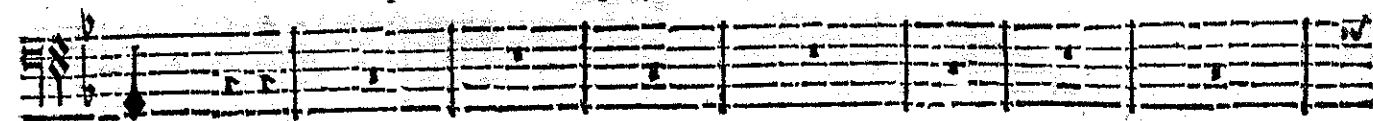
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



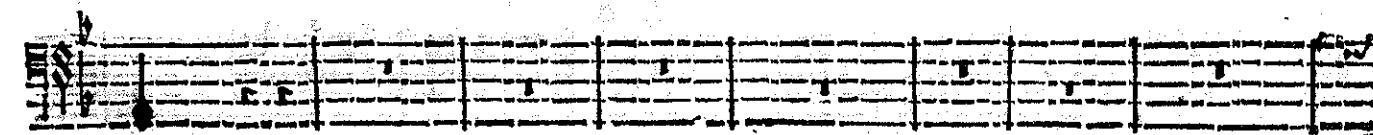
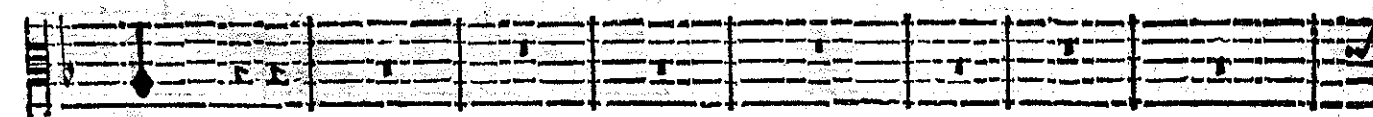
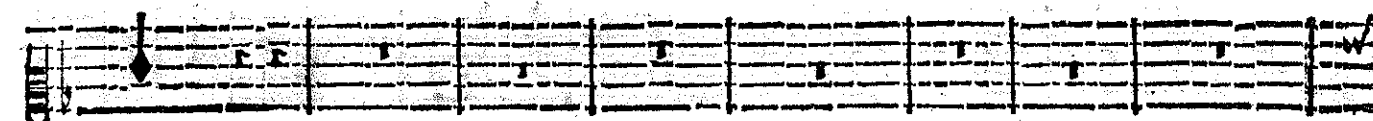
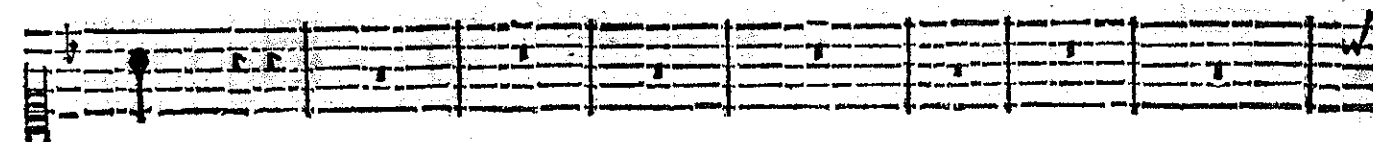
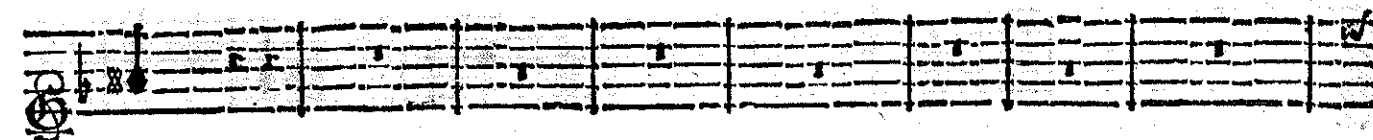
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



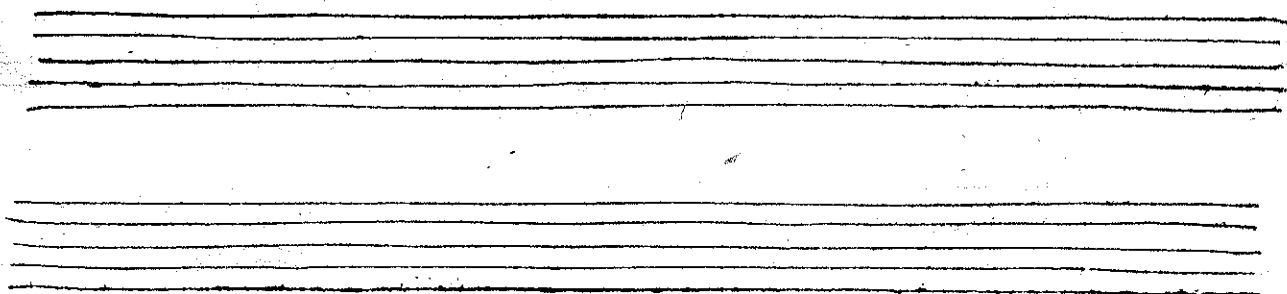
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



dre.

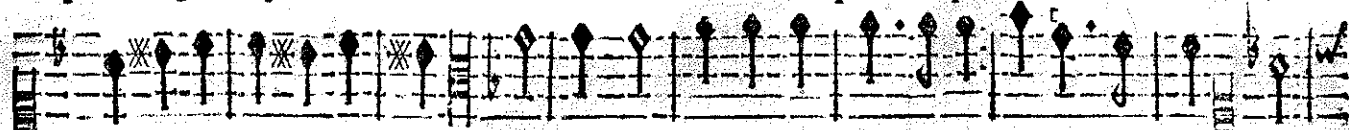


BASSI-CONTINUE.

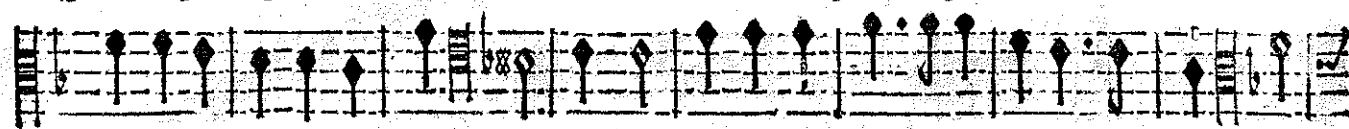




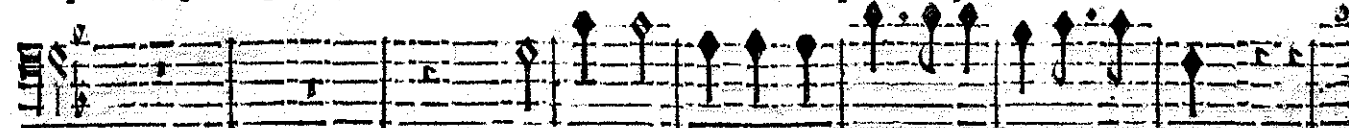
point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non,



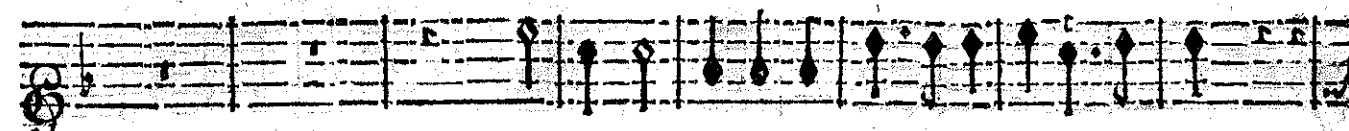
point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non,



point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non,

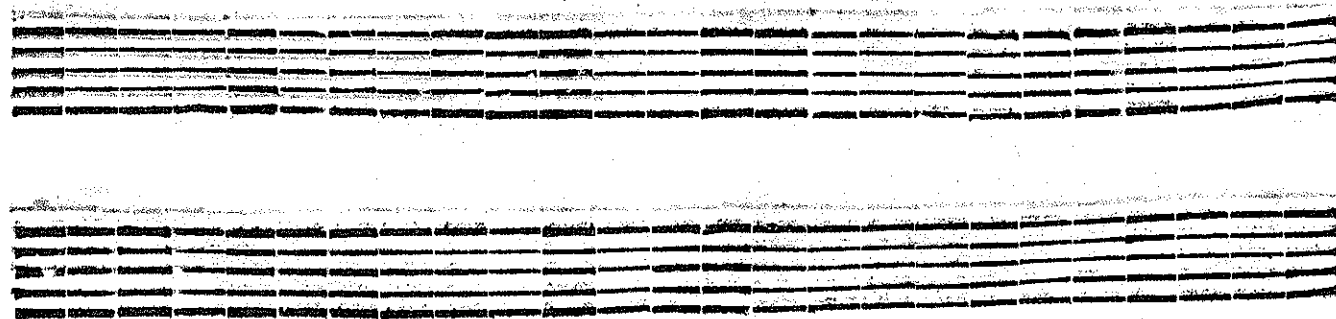


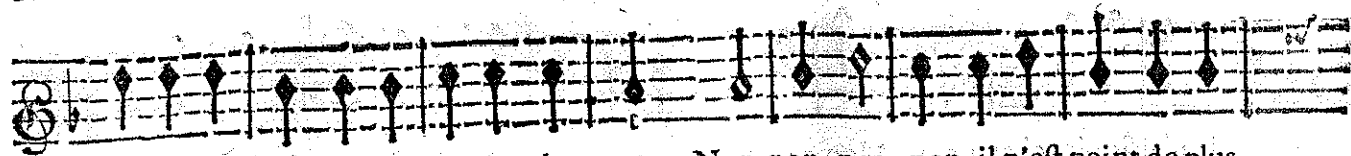
Non, non, non, non, il n'est point de plus cruel tourment.



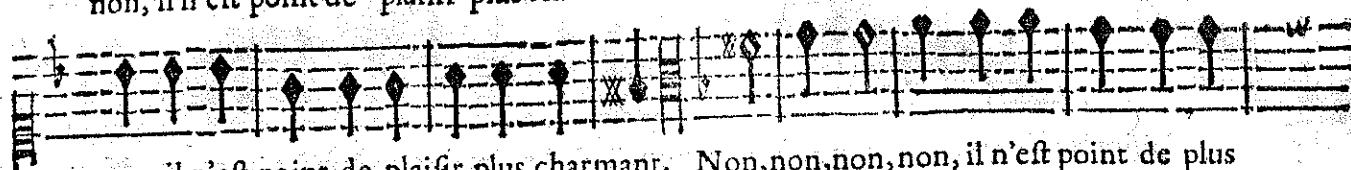
BASSE-CONTINUE.

LEUKINGO 13741

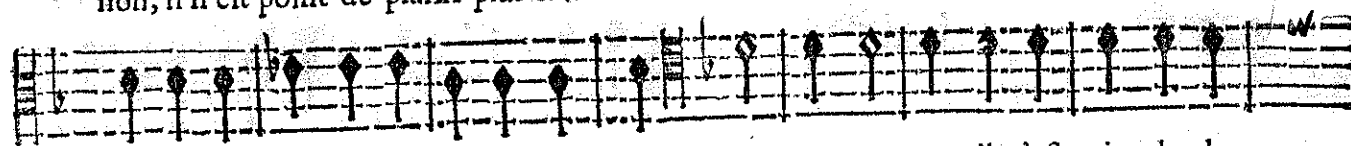




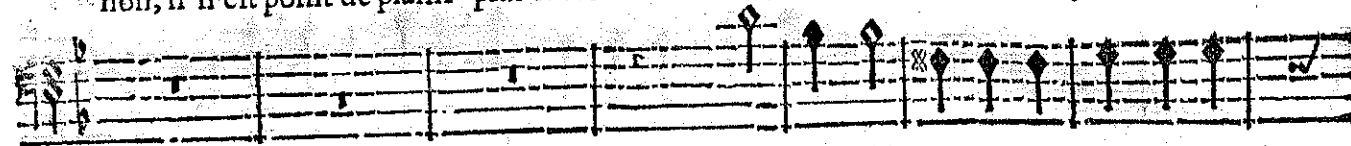
non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus



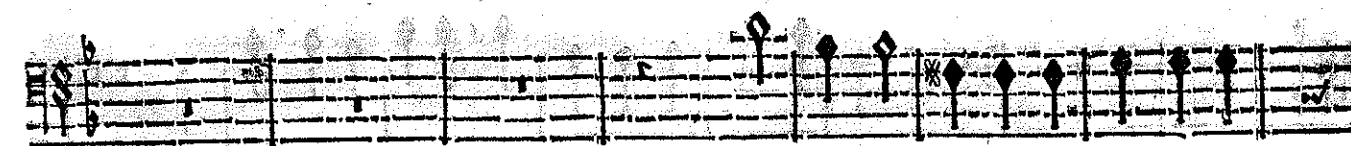
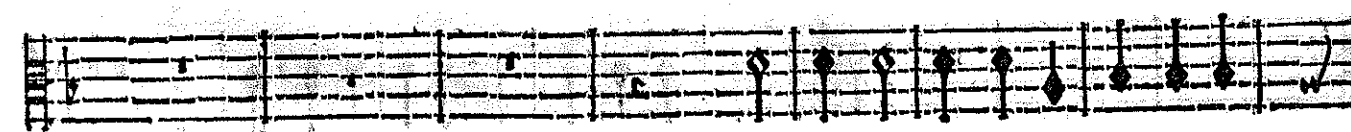
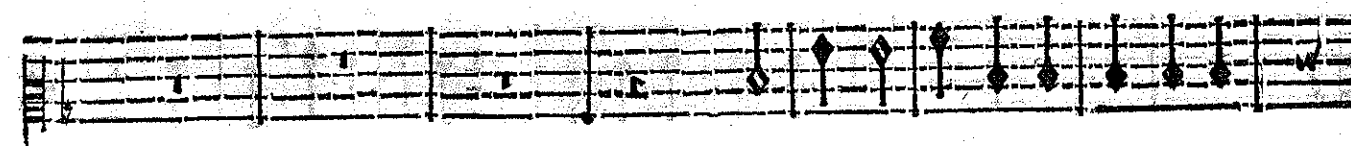
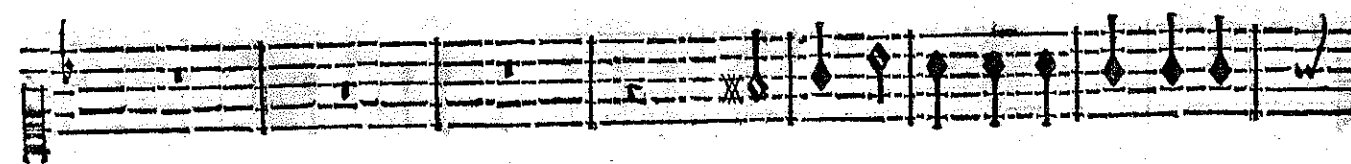
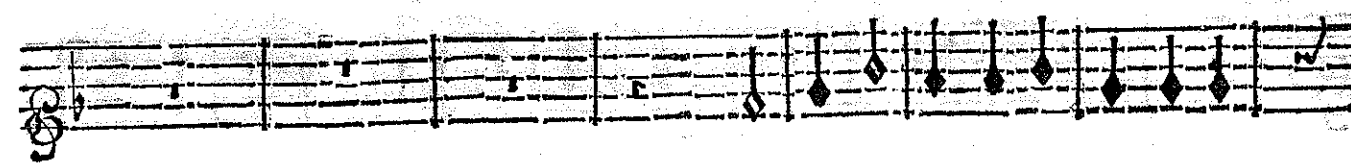
non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus



non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus

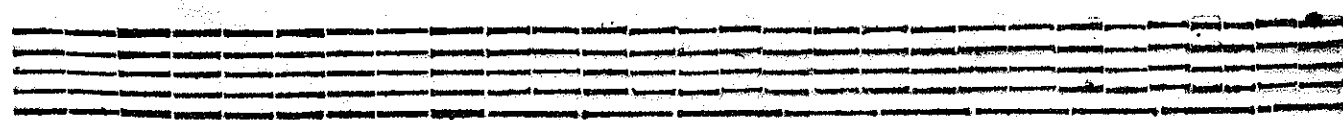
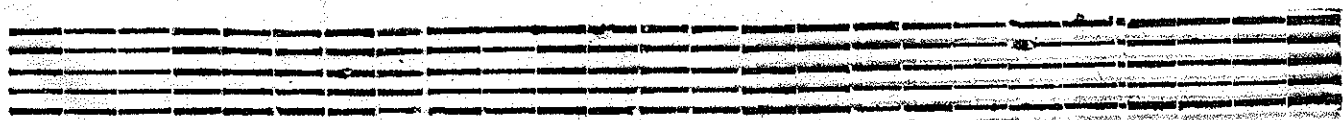


Non, non, non, non, il n'est point de plus



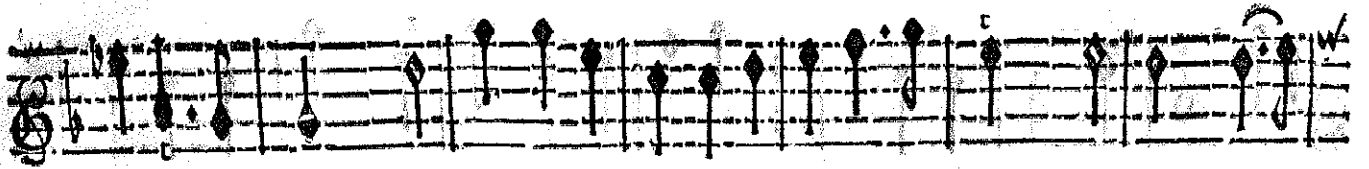
BASSE-CONTINUE.

BASSE-CONTINUE



DU TEMPLE DE LA PAIX.

91



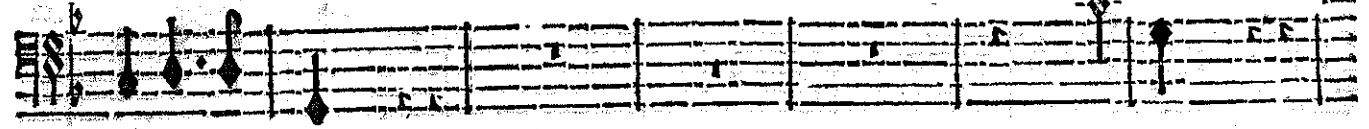
cruel tourment. Non, non, il n'est point de plaisir plus charmant. Non, non, non,



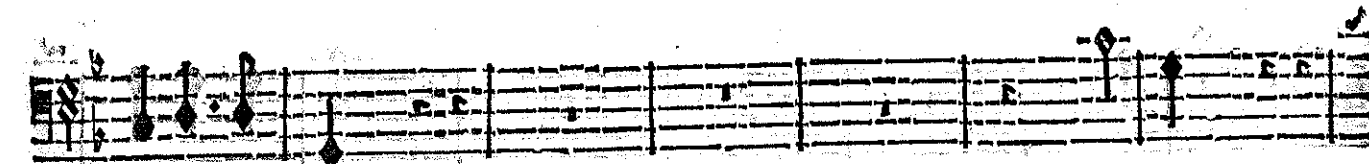
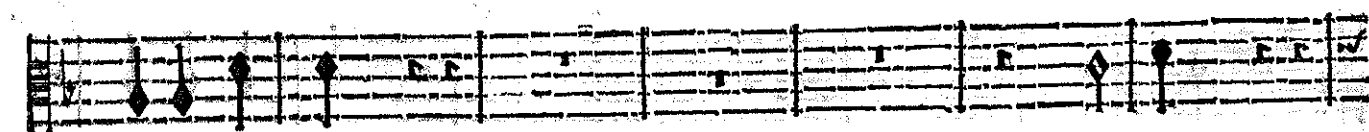
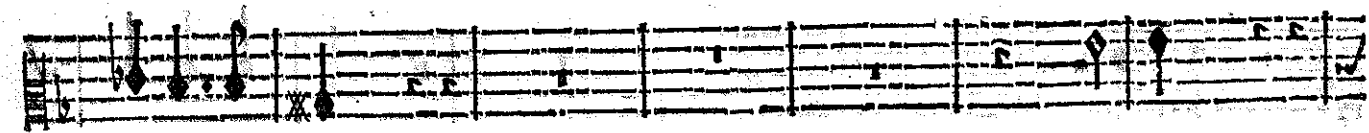
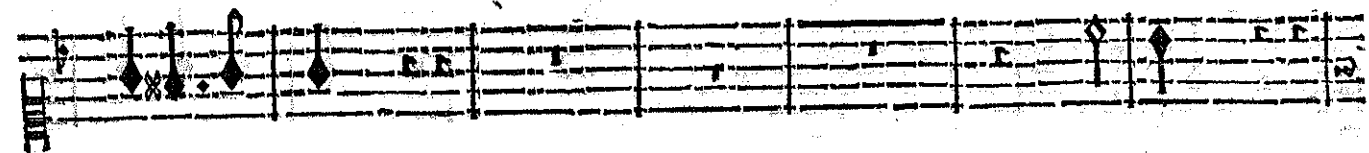
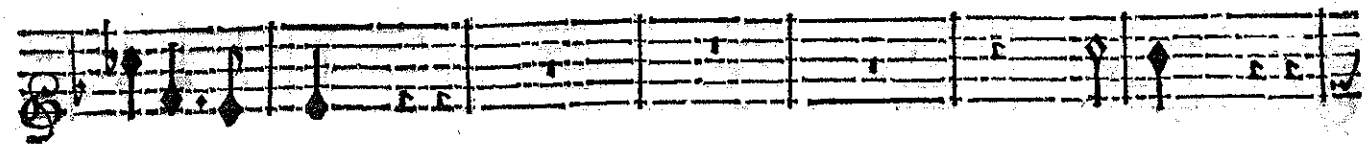
cruel tourment. Non, non, il n'est point de plaisir plus charmant. Non, non, non,



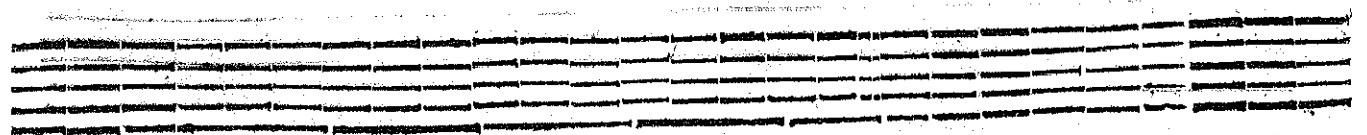
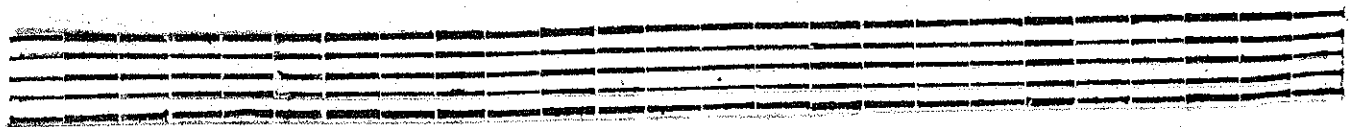
cruel tourment. Non, non, il n'est point de plaisir plus charmant. Non, non, non,



cruel tourment. Non, non,



BASSE-CONTINUE.



B A L L E T



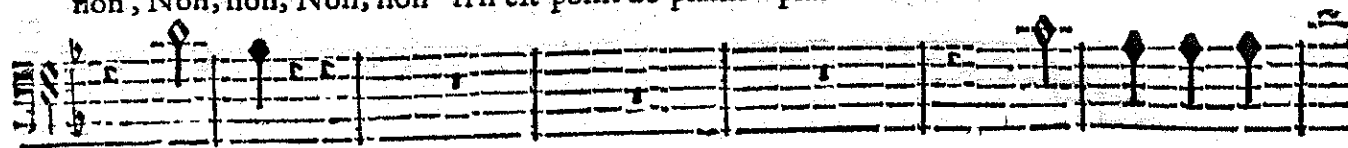
non, Non, non, Non, non il n'est point de plaisir plus charmant. Non, non, il n'est



non, Non, non, Non, non il n'est point de plaisir plus charmant. Non, non, il n'est

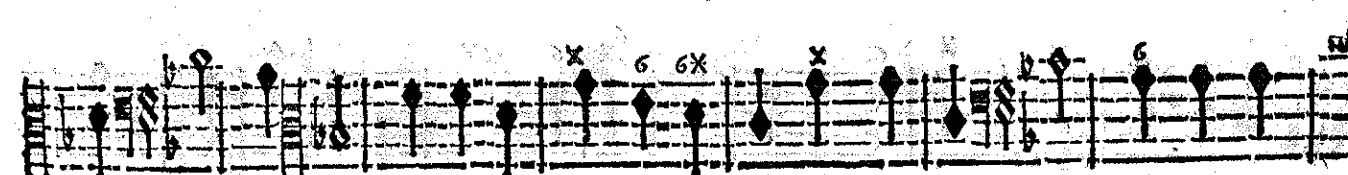
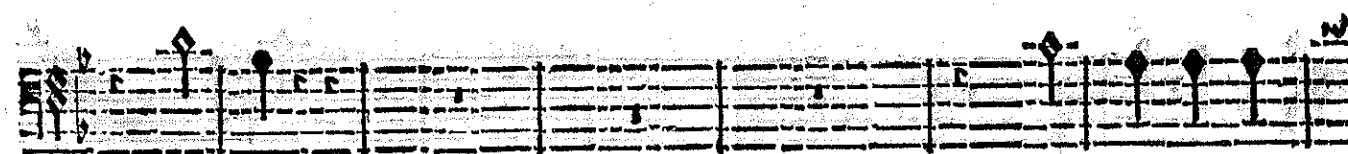
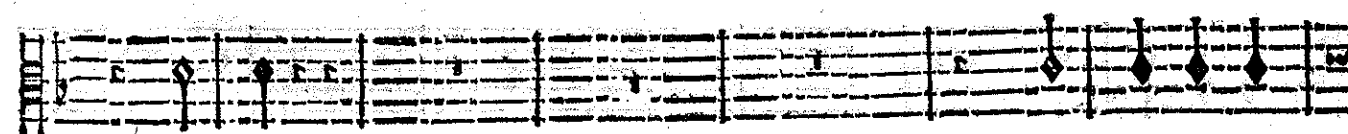
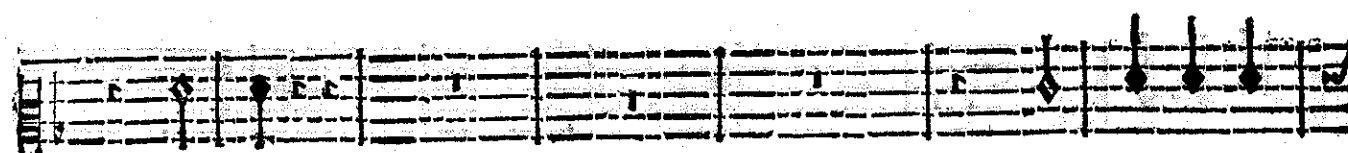
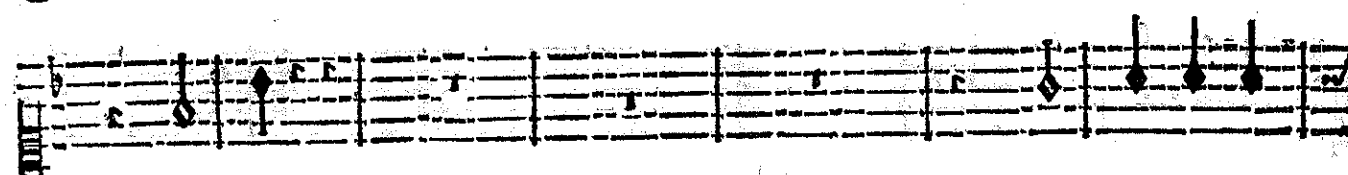
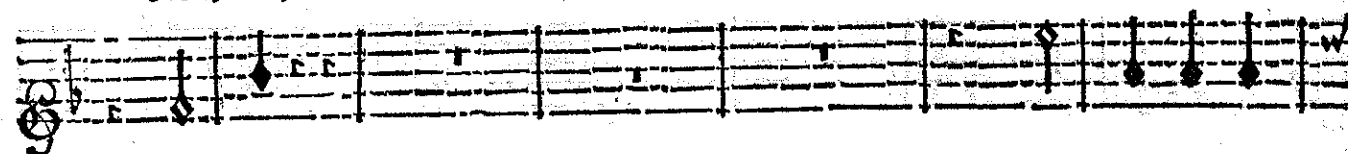


non, Non, non, Non, non il n'est point de plaisir plus charmant. Non, non, il n'est



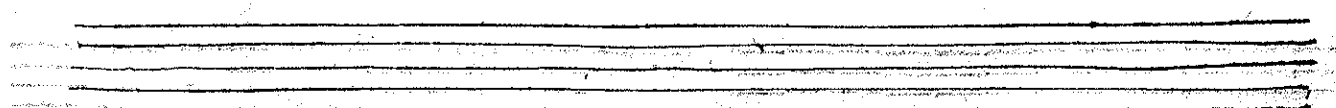
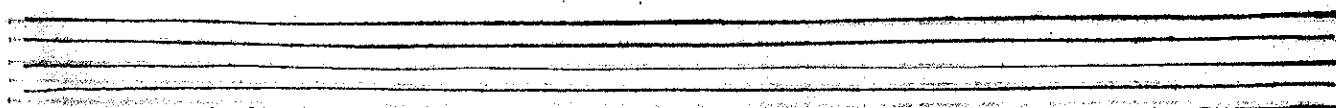
Non, non,

Non, non, il n'est



BASSE-CONTINUE.

АННЕТКО-ЕРОВ





point de plus cruel tourment. Non il n'est point de plaisir plus charmant. Non,



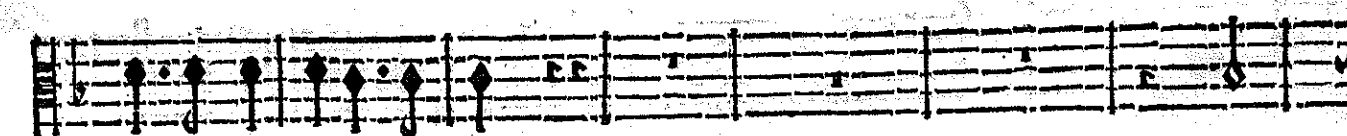
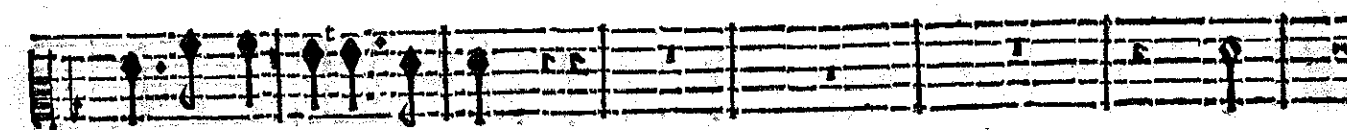
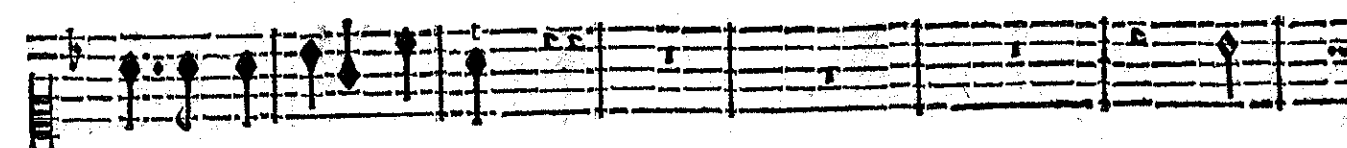
point de plus cruel tourment. Non il n'est point de plaisir plus charmant. Non,



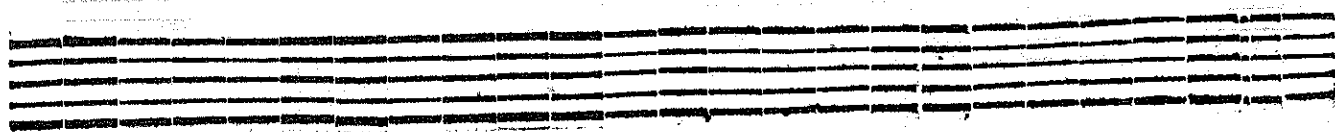
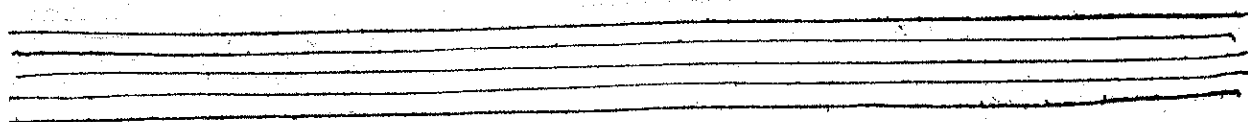
point de plus cruel tourment. Non, n' il n'est point de plaisir plus charmant. Non,

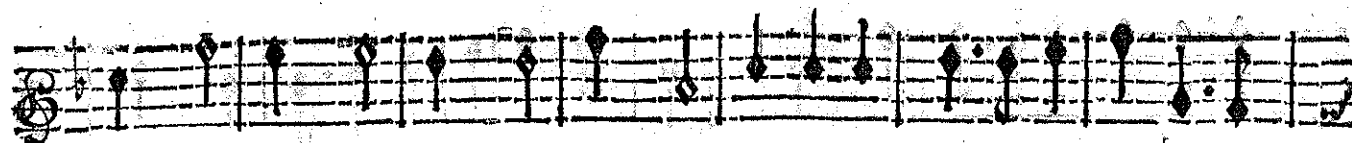


point de plus cruel tourment. Non,

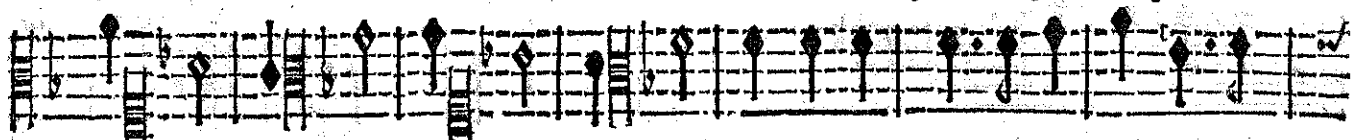


BASSE-CONTINUE.

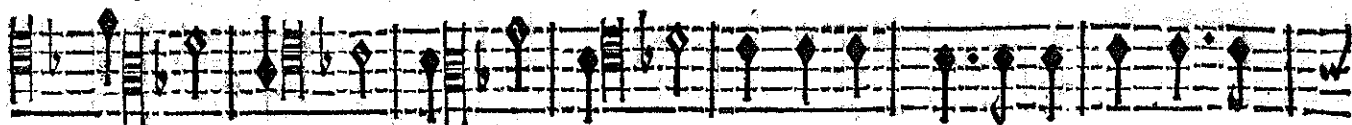




non, Non, non, Non, non, Non, non, Non, non il n'est point de plaisir plus charmant.



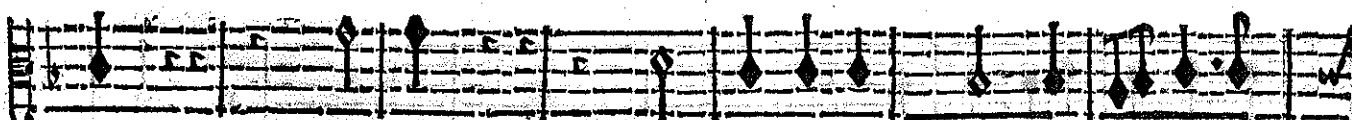
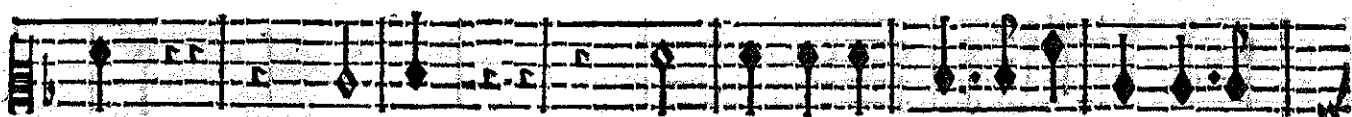
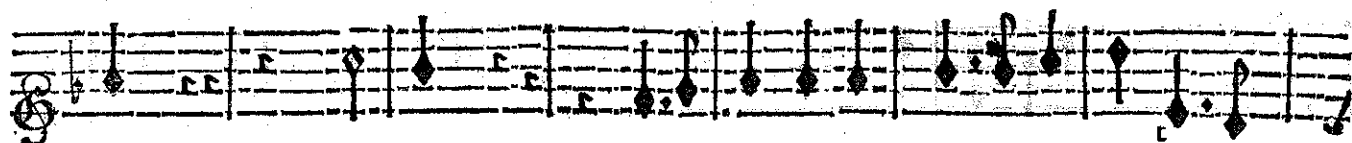
non, Non, non, Non, non, Non, non, Non, non il n'est point de plaisir plus charmant.



non, Non, non, Non, non, Non, non, Non, non il n'est point de plus cruel tourment.

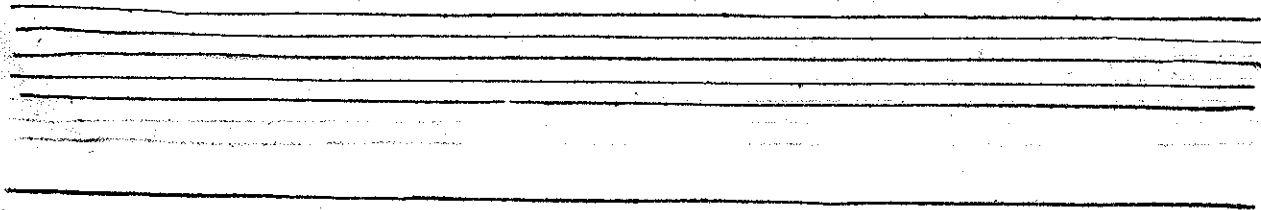


non, Non, non, Non, non, Non, non, Non, non il n'est point de plus cruel tourment.



BASSE-CONTINUE.

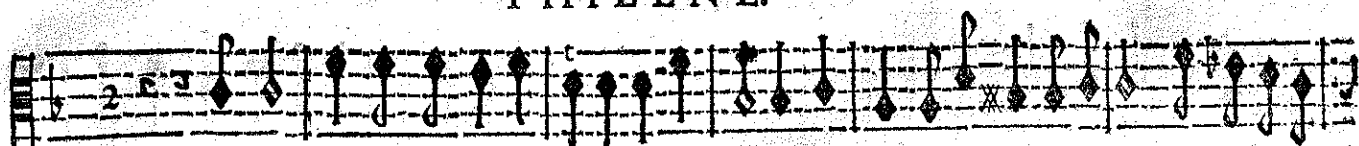
BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

95

PHILENE.



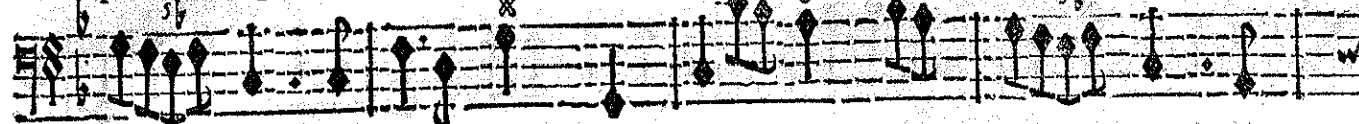
LA Paix regne dans ce Bocage, Et sans cesse à nos Jeux elle doit présider. Ne disputez



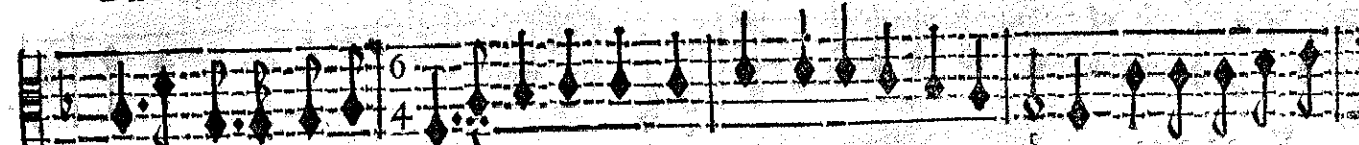
BASSE-CONTINUE.



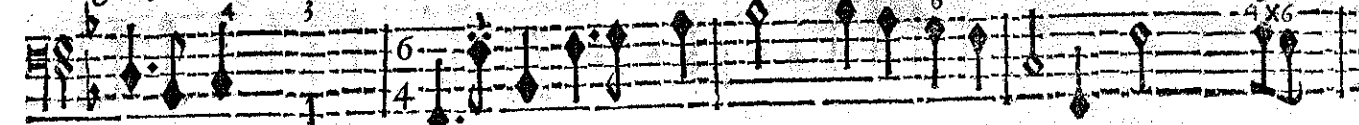
pas davantage, Bergers, il faut vous accorder. Ne disputez pas davantage, Ber-



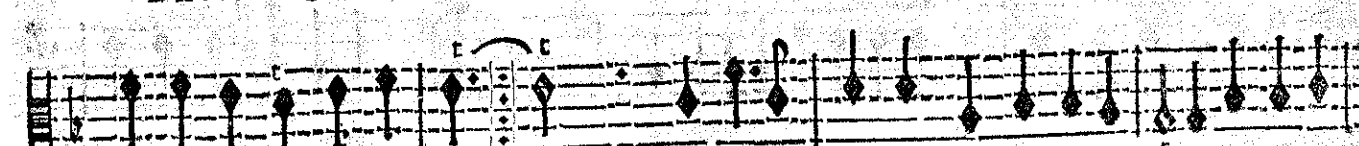
BASSE-CONTINUE.



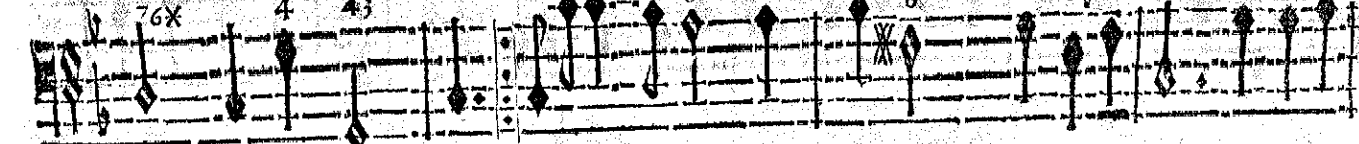
gers, il faut vous accor- der. Il est doux d'être amant d'une Bergere aimable, Mais il est dange-



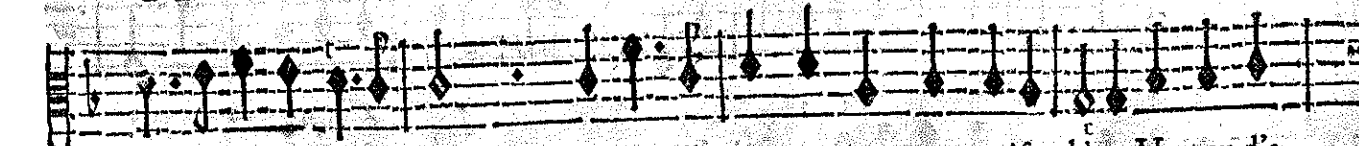
BASSE-CONTINUE.



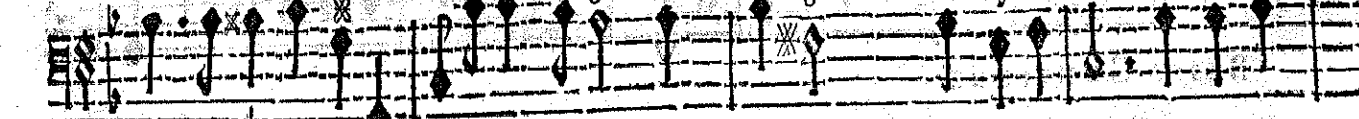
reux D'être trop amou- reux : reux : L'excès d'amour rend un cœur misérable, Un peu d'a-



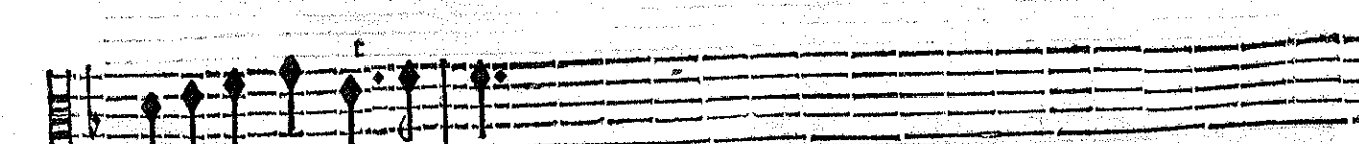
BASSE-CONTINUE.



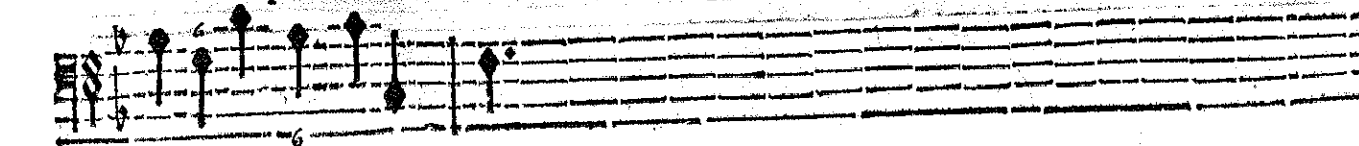
mour suffit pour être heureux. L'excès d'amour rend un cœur misérable, Un peu d'a-



BASSE-CONTINUE.



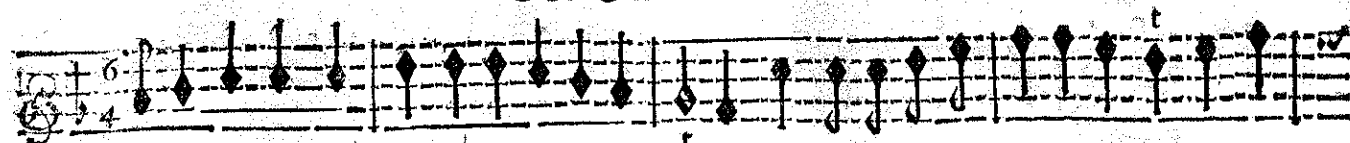
mour suffit pour être heureux.



BASSE-CONTINUE.

BALLET

CHOEURS.



Il est doux d'estre amant d'une Bergere aimable, Mais il est dangereux D'estre trop amou-



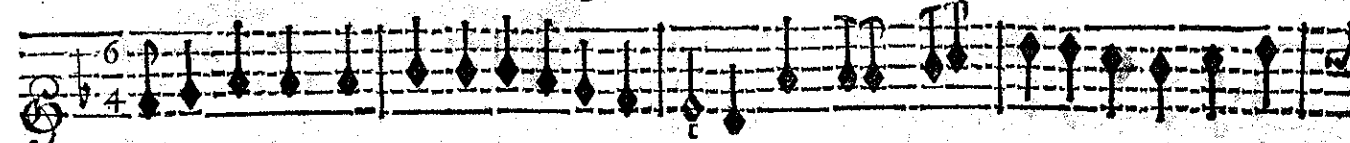
Il est doux d'estre amant d'une Bergere aimable, Mais il est dangereux D'estre trop amou-



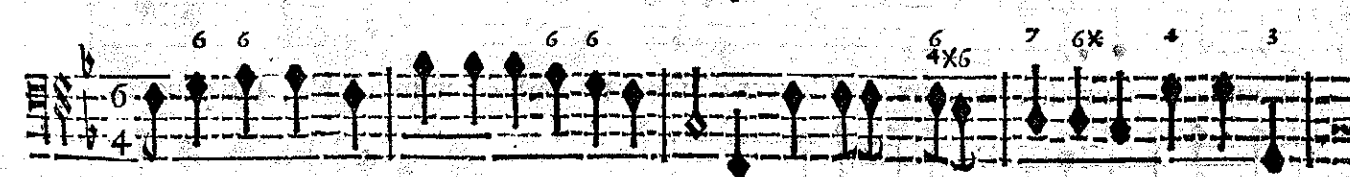
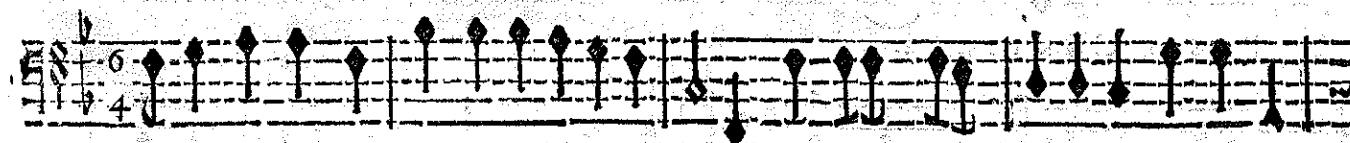
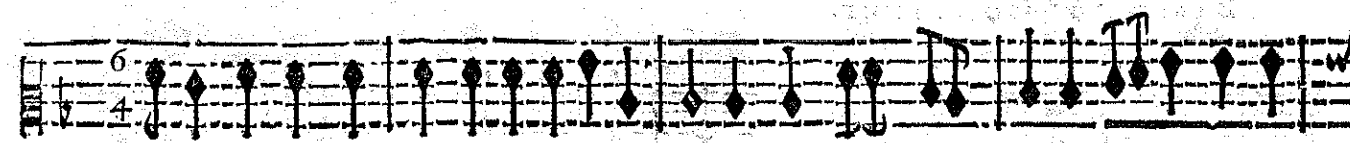
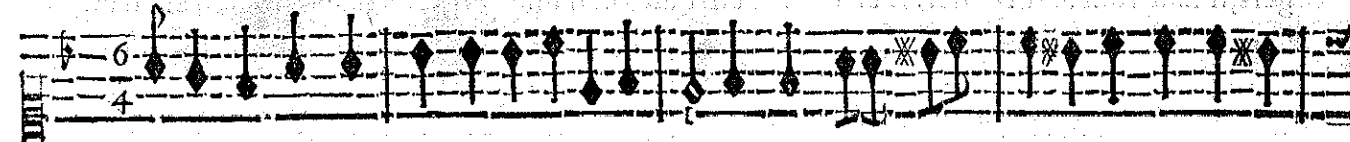
Il est doux d'estre amant d'une Bergere aimable, Mais il est dangereux D'estre trop amou-



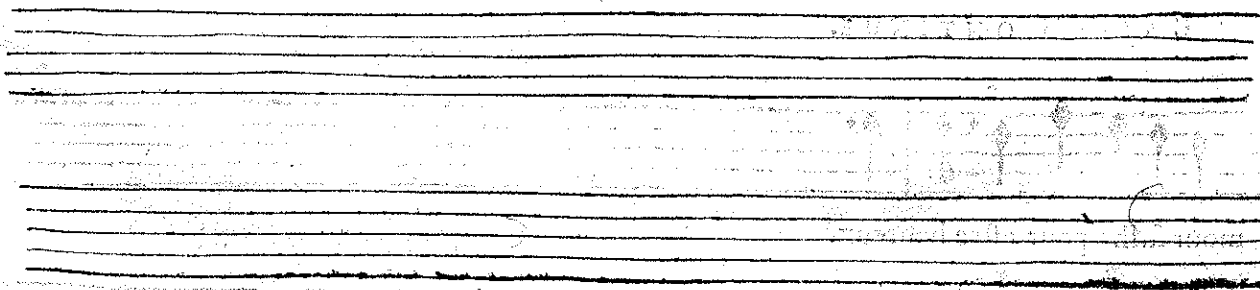
Il est doux d'estre amant d'une Bergere aimable, Mais il est dangereux D'estre trop amou-



VIOLONS.



BASSE-CONTINUE.



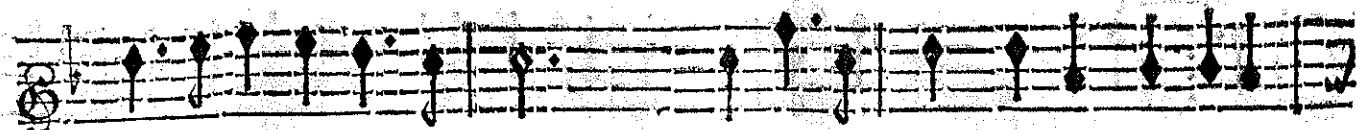
reux: reux: L'excez d'amour rend un cœur miserable, Un peu d'a-

reux: reux: L'excez d'amour rend un cœur miserable, Un peu d'a-

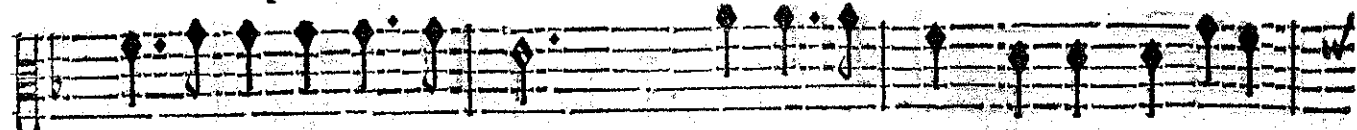
reux: reux: L'excez d'amour rend un cœur miserable, Un peu d'a-

reux: reux: L'excez d'amour rend un cœur, rend un cœur miserable, Un peu d'a-

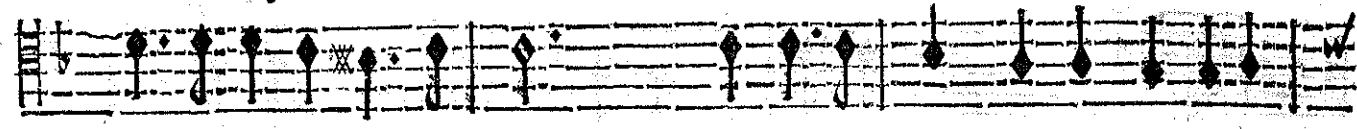
BASSE-CONTINUE.



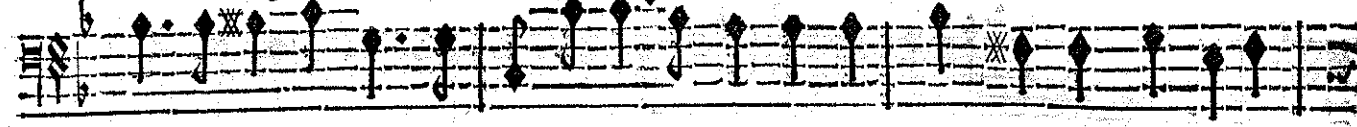
mour suffit pour estre heureux. L'excès d'amour rend un cœur mise-



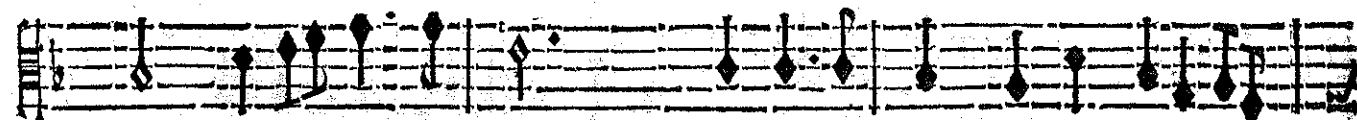
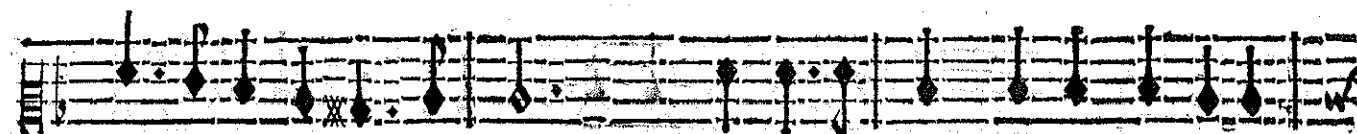
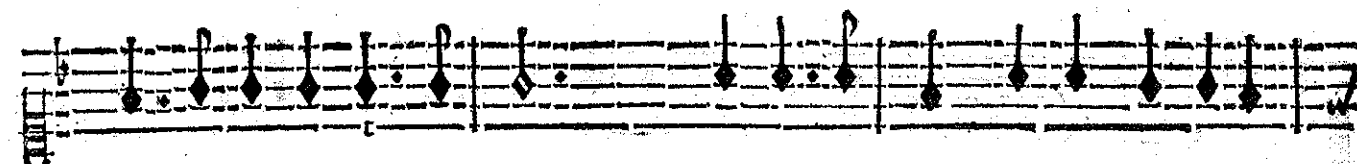
mour suffit pour estre heureux. L'excès d'amour rend un cœur mise-



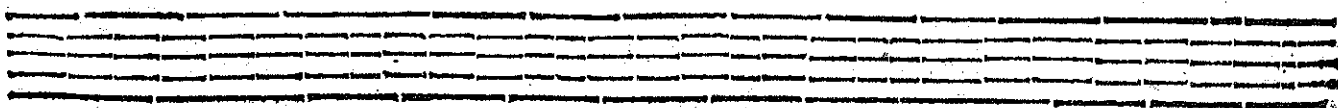
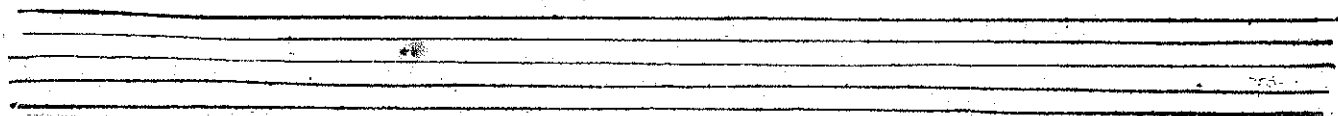
mour suffit pour estre heureux. L'excès d'amour rend un cœur mise-

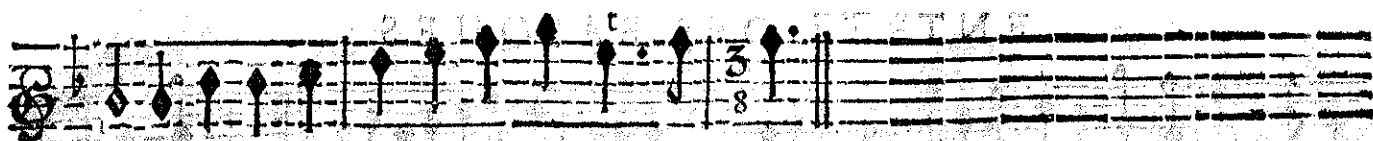


mour suffit pour estre heureux. L'excès d'amour rend un cœur, rend un cœur mise-

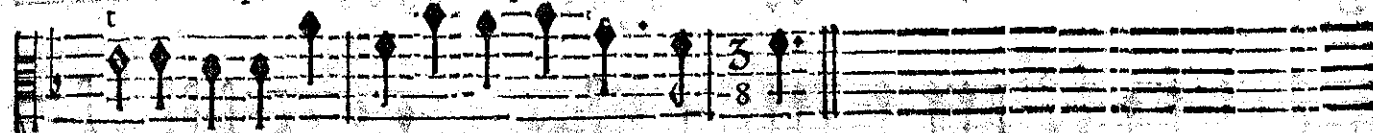


BASSE-CONTINUE.

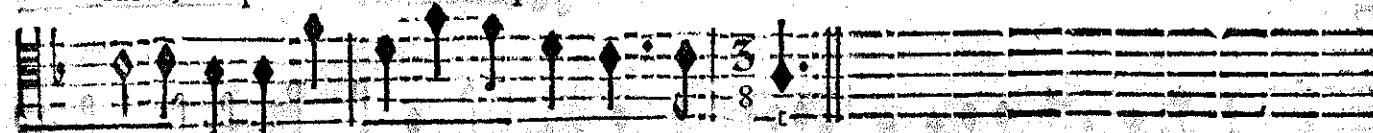




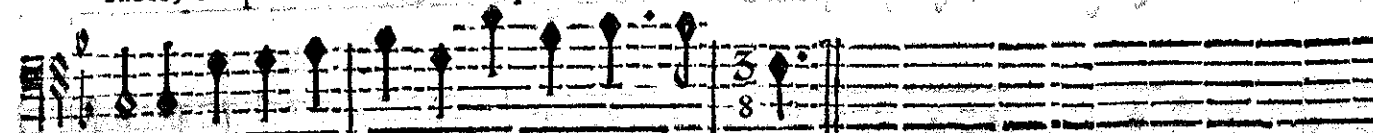
able, Un peu d'amour suffit pour estre heu- reux,



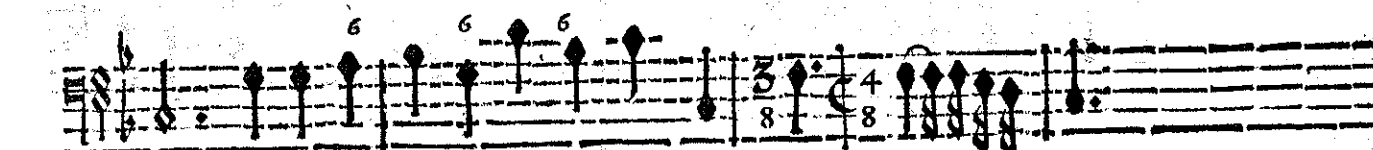
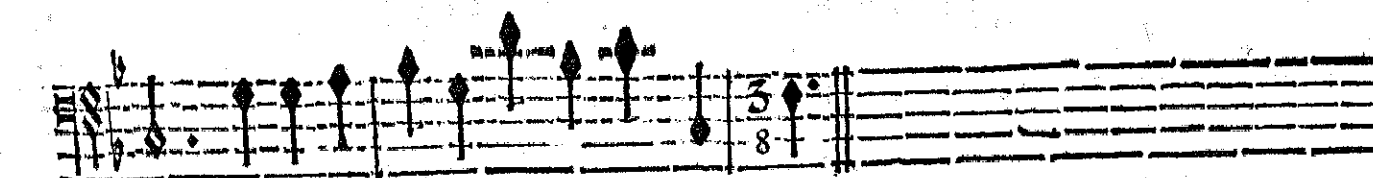
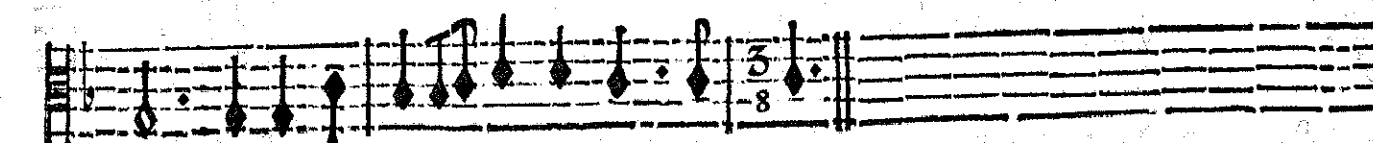
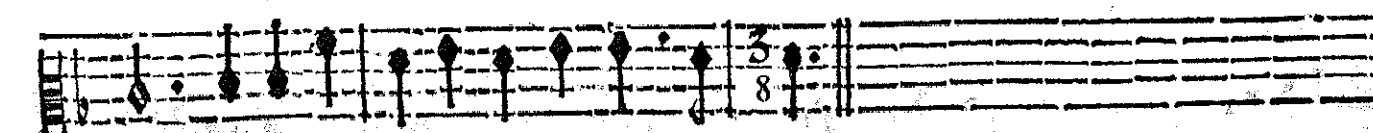
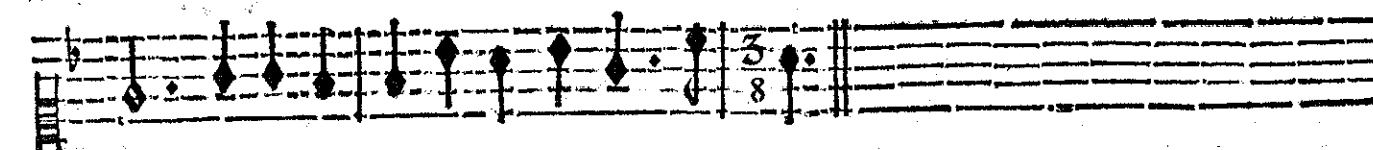
able, Un peu d'amour suffit pour estre heu- reux.



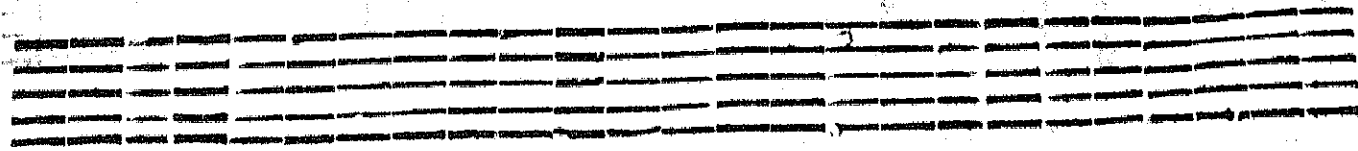
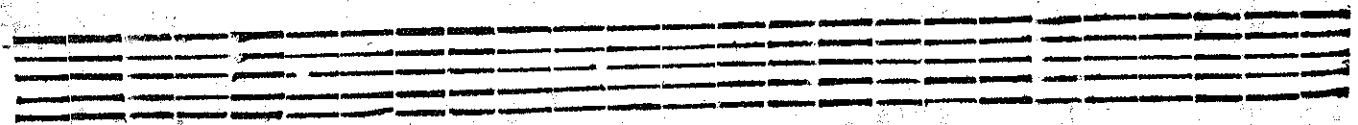
able, Un peu d'amour suffit pour estre heu- reux.



able, Un peu d'amour suffit pour estre heu- reux.



BASSE-CONTINUE.



ENTREE DES BASQUES.

The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/8. The subsequent four staves are in bass clef. The music features a series of eighth and sixteenth notes, creating a rhythmic melody. There are some accidentals, including a sharp sign in the fourth staff.

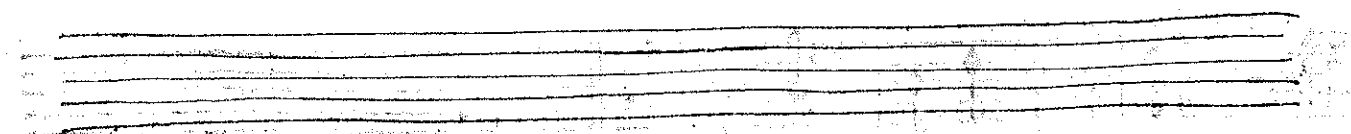
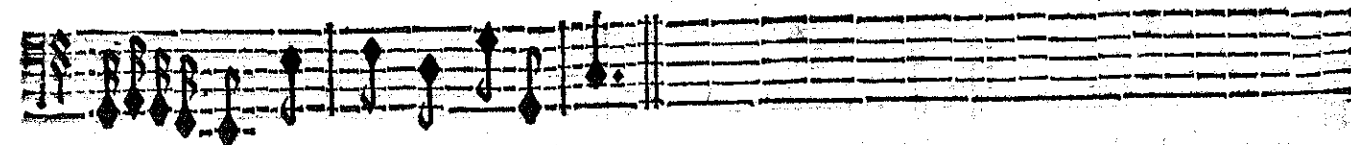
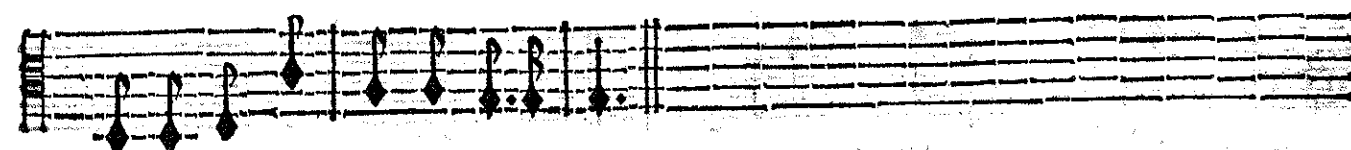
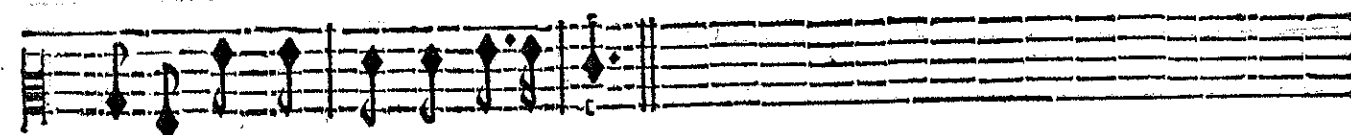
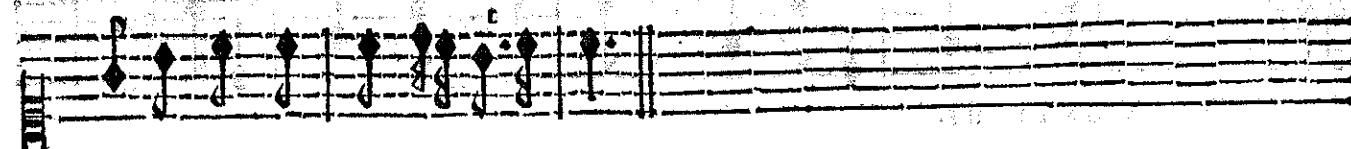
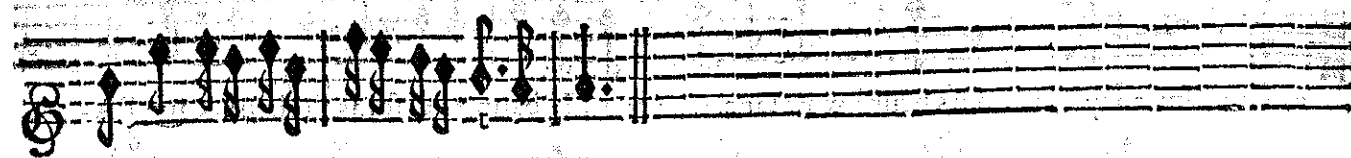
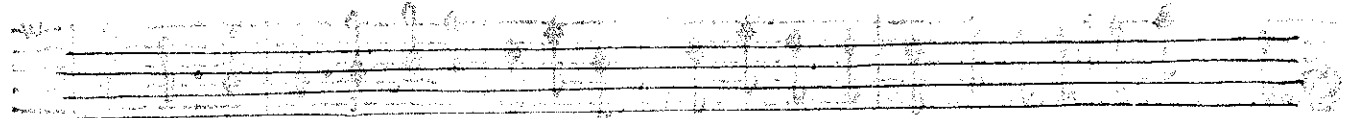
A set of three empty musical staves, consisting of two treble clef staves and one bass clef staff.

The second system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/8. The subsequent four staves are in bass clef. The music continues the melody from the first system, featuring similar rhythmic patterns of eighth and sixteenth notes. There are some accidentals, including a sharp sign in the fourth staff.

A set of three empty musical staves, consisting of two treble clef staves and one bass clef staff.

DU TEMPLE DE LA PAIX.

101



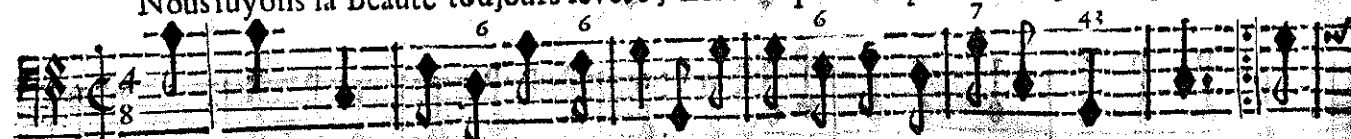
UN BISCAYEN ET UNE BISCAYENNE.



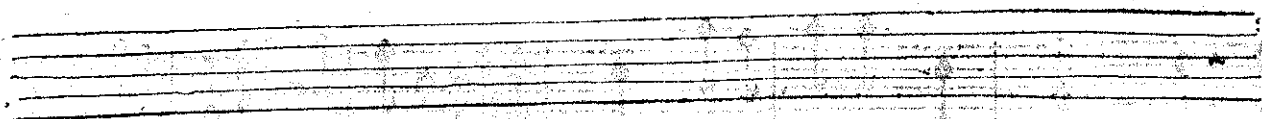
Suivons l'aimable Paix qui nous appelle, Mille nouveaux plaisirs sont avec elle. L'A-
Nous fuyons la Beauté toujours sévère, Les fers que nous portons ne pèsent guère.



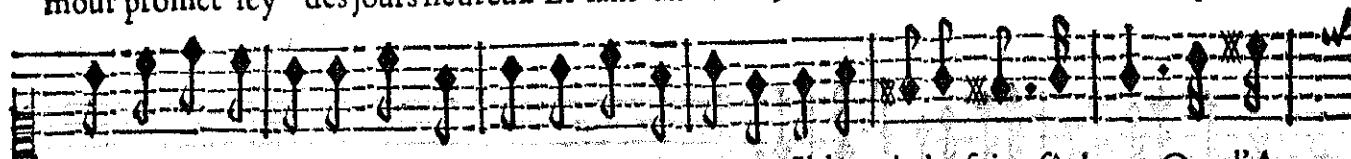
Suivons l'aimable Paix qui nous appelle, Mille nouveaux plaisirs sont avec elle. L'A-
Nous fuyons la Beauté toujours sévère, Les fers que nous portons ne pèsent guère.



BASSE-CONTINUE.



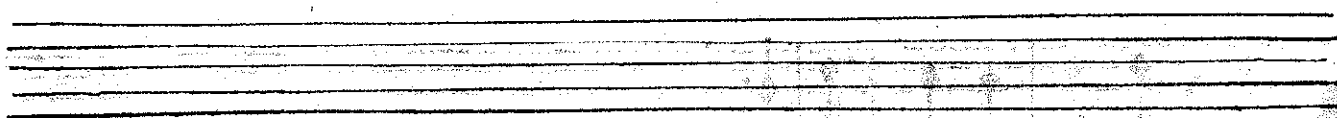
mour promet icy des jours heureux Et sans allarmes, Il bannit les soins fâcheux. Que l'A-



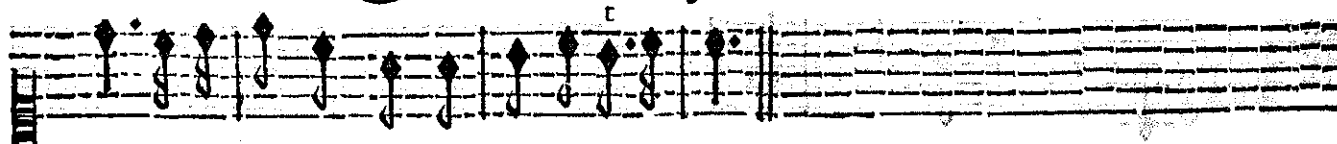
mour promet icy des jours heureux Et sans allarmes, Il bannit les soins fâcheux. Que l'A-



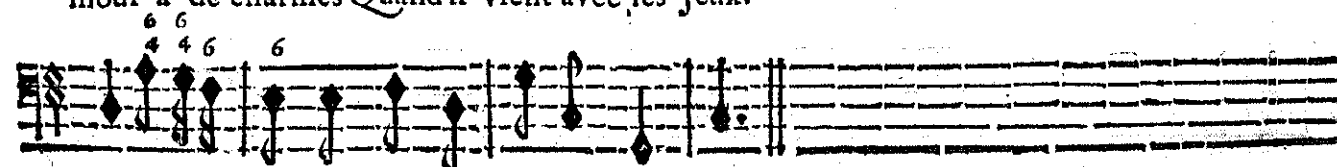
BASSE-CONTINUE.



mour a de charmes Quand il vient avec les Jeux.



mour a de charmes Quand il vient avec les Jeux.

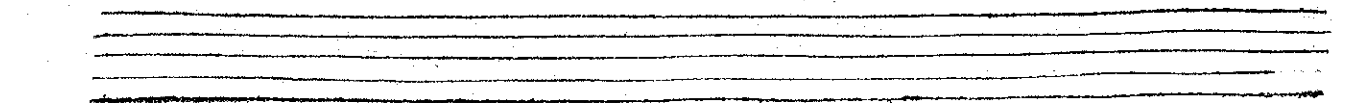
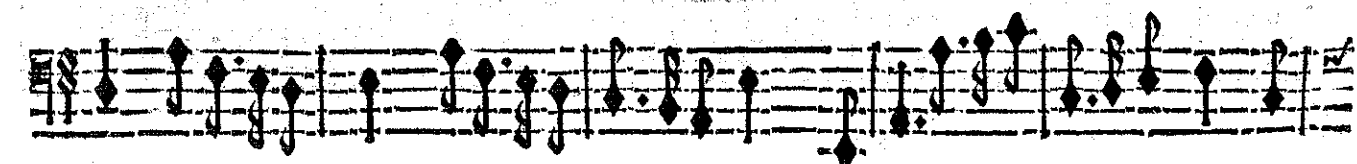
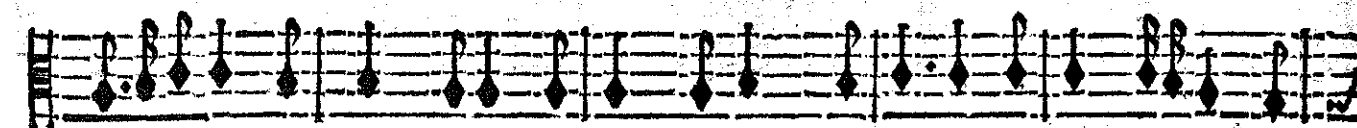
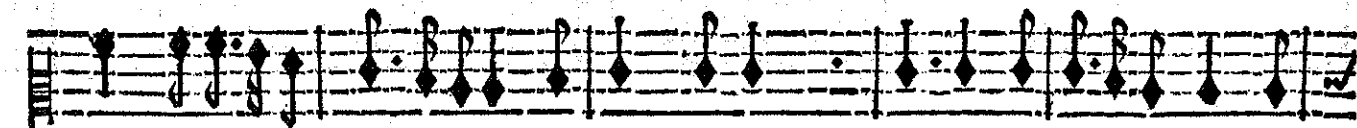
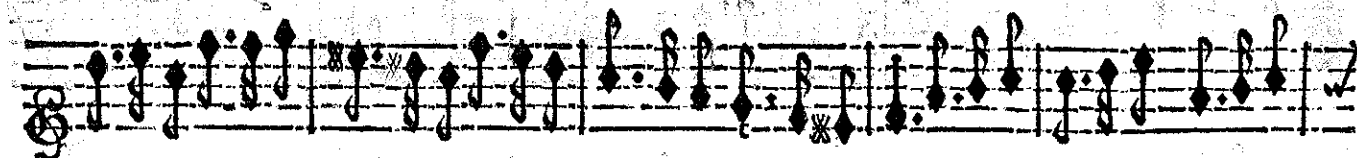
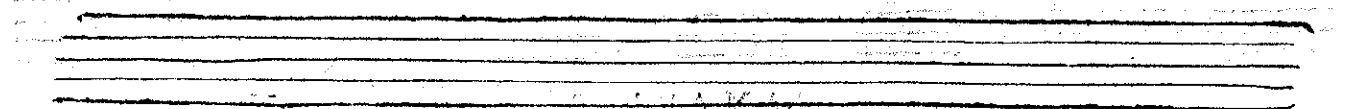
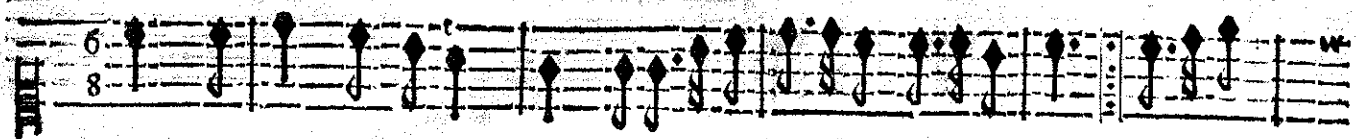


BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

103

CANARIES.



BALLETT



CANARIES.





Fin de l'Entrée.

BALLET

DAPHNIS, SILVIE.

SILVIE.

Musical score for Sylvie's dance, measures 1-10. The notation is in 3/2 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with the first measure starting on a whole note. The subsequent measures contain eighth and sixteenth notes, often beamed together. Measure 10 ends with a double bar line and a repeat sign.

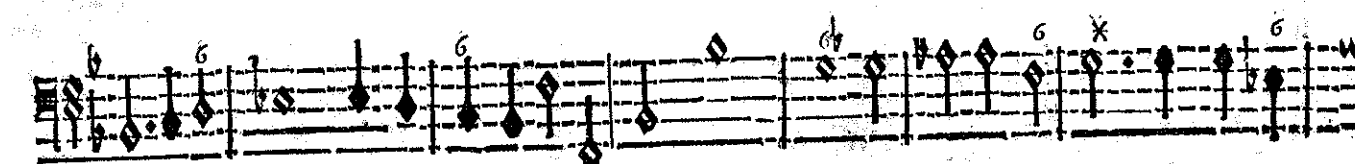
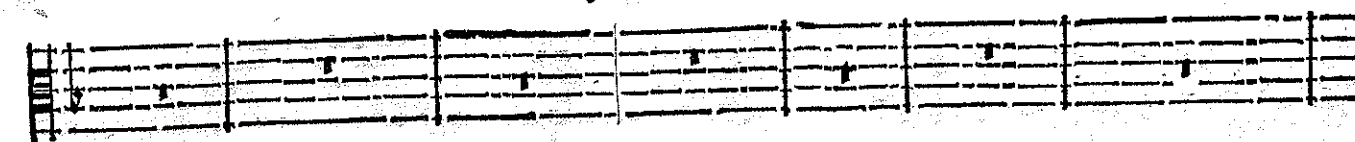
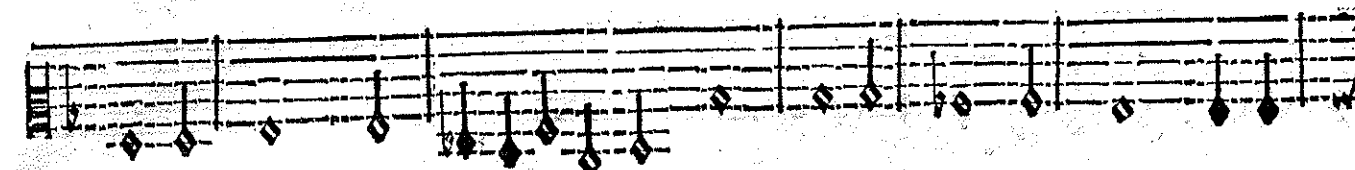
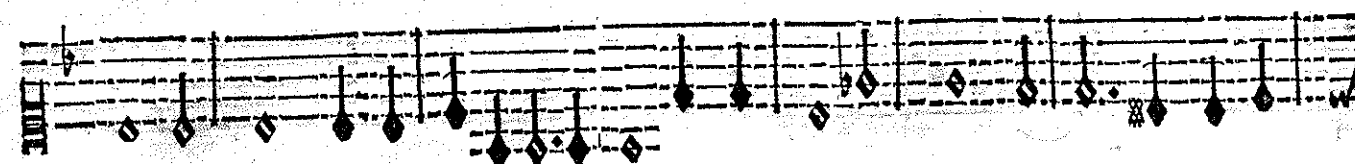
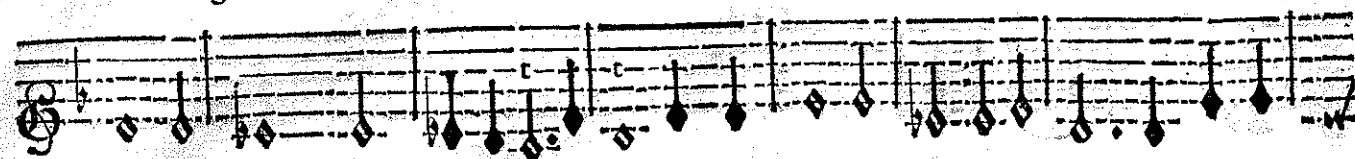
BASSE-CONTINUE.

SILVIE.

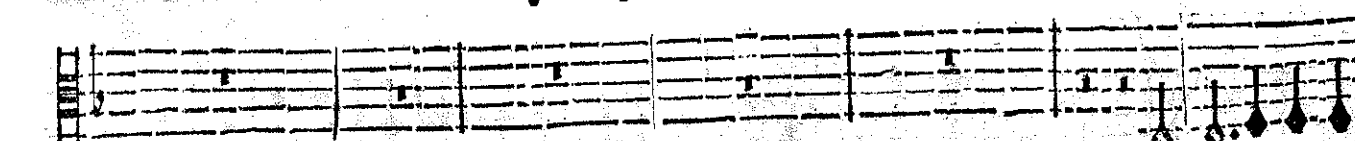
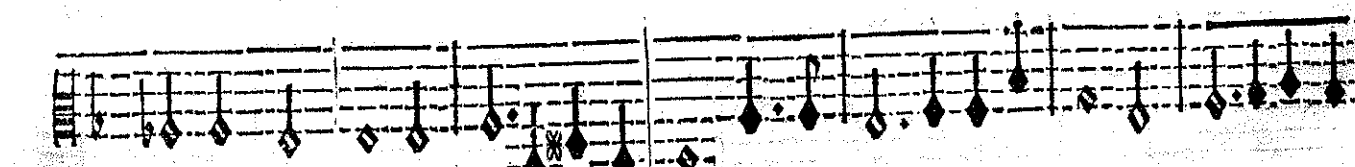
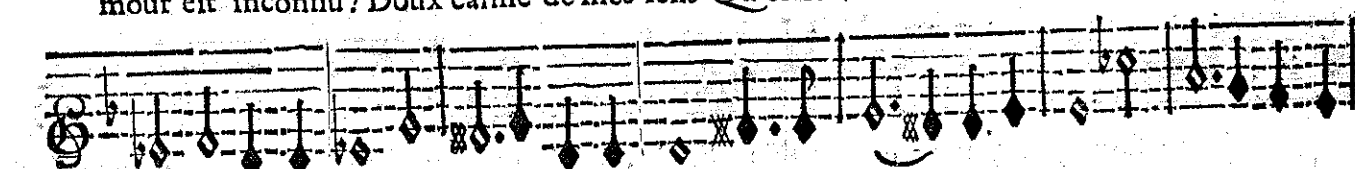
Musical score for Sylvie's song and dance, measures 11-20. The notation is in 3/2 time, featuring a treble clef and a key signature of one flat. The melody is written on a single staff, with the first measure starting on a whole note. The subsequent measures contain eighth and sixteenth notes, often beamed together. Measure 20 ends with a double bar line and a repeat sign.

Qu'estes vous devenu doux calme de mes sens? Mille troubles secrets sans cesse renaif-

BASSE-CONTINUE.

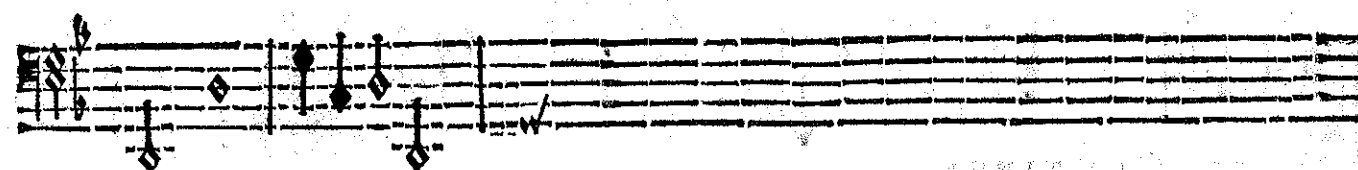
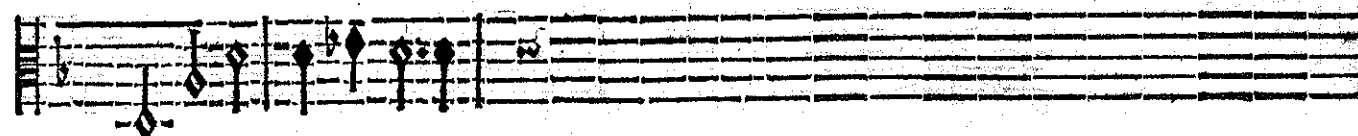
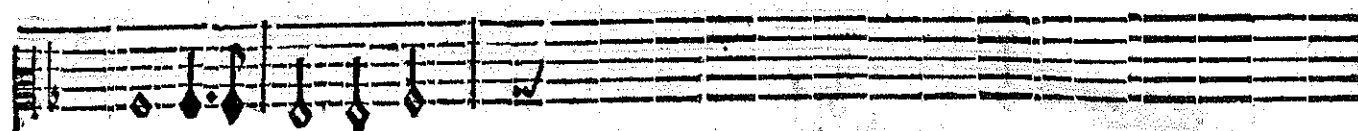
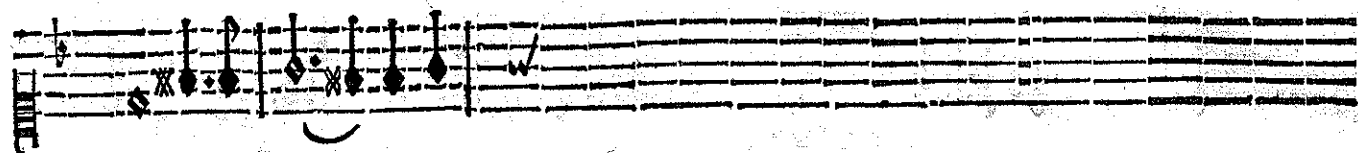
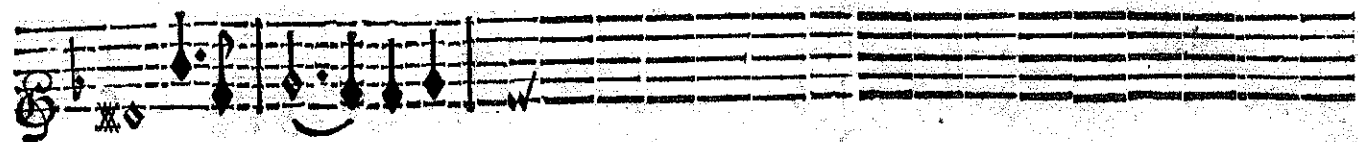
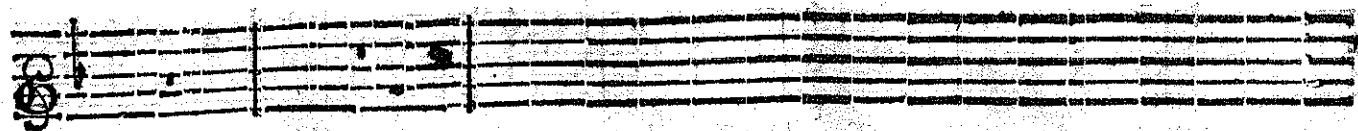


BASSE-CONTINUE.

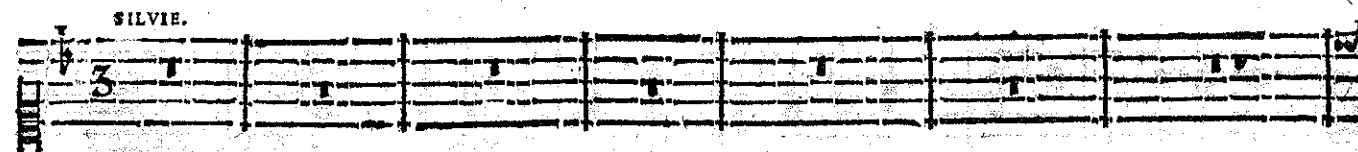


BASSE-CONTINUE.

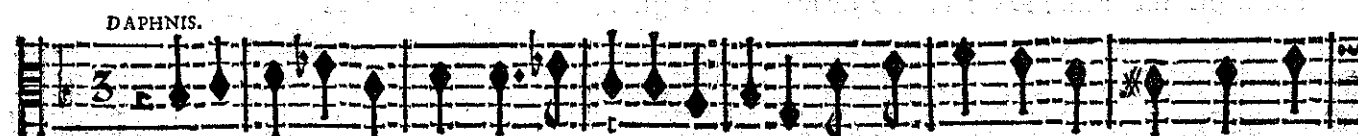
Oij



BASSE-CONTINUE.



SILVIE.

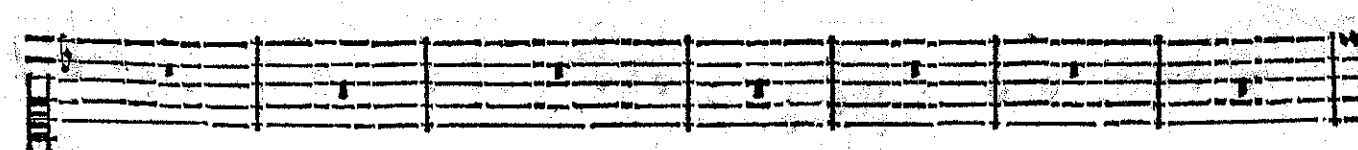


DAPHNIS.



Je te suivrai toujours, trop aimable Silvie, Tes beaux yeux sur mon cœur N'ont que

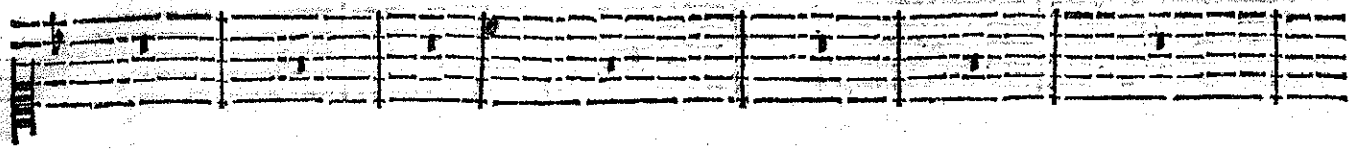
BASSE-CONTINUE.



trop de pou- voir. Quand il m'en cousteroit le repos de ma vie, Je ne puis trop pa-



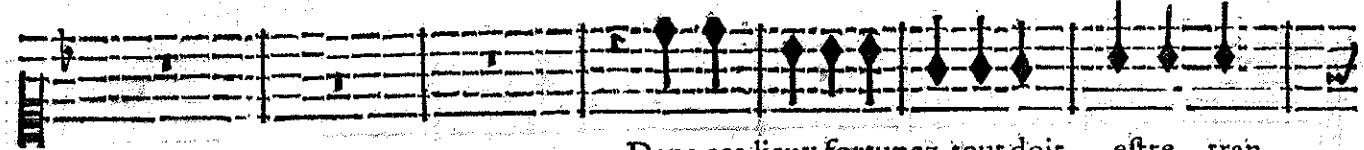
BASSE-CONTINUE.



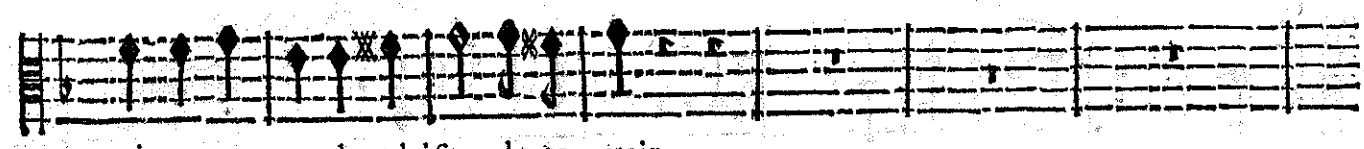
yer le plaisir de te voir. Quand il m'en cousteroit le repos de ma vie, Je ne



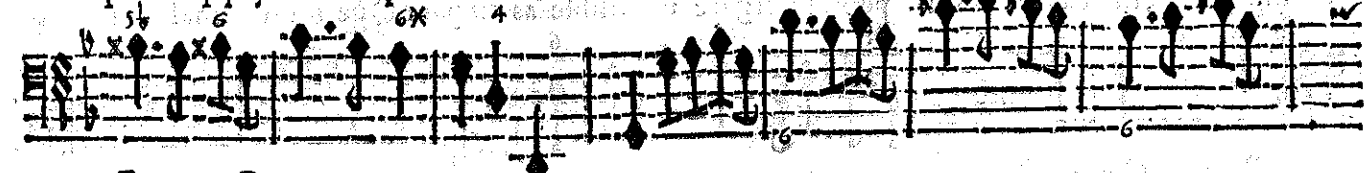
BASSE-CONTINUE.



Dans ces lieux fortunez tout doit estre tran-



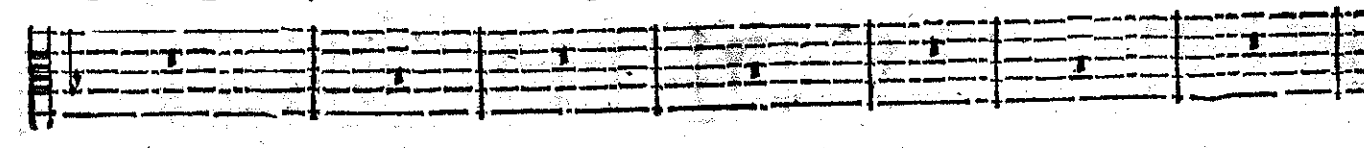
puistrop payer le plaisir de te voir.



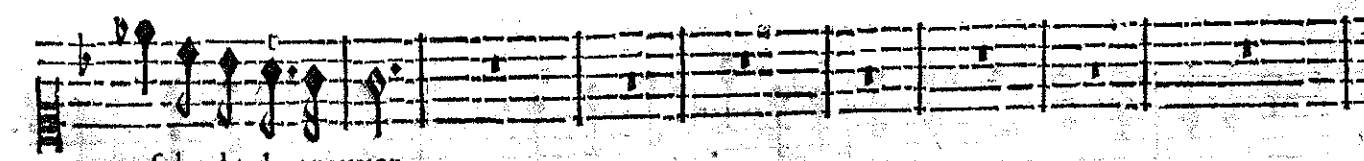
BASSE-CONTINUE.



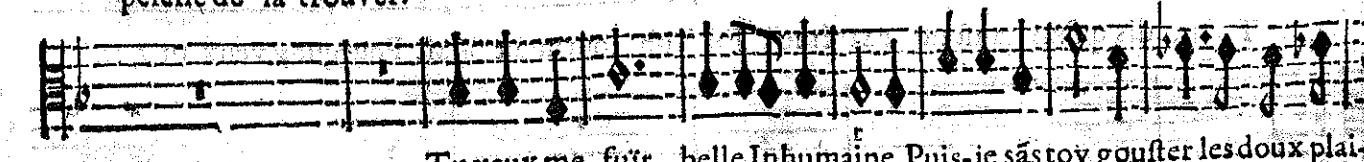
quille, Que ne m'y laisse-tu resver ? Je cherche en vain la Paix, mon soin est inutile, Tu m'em-



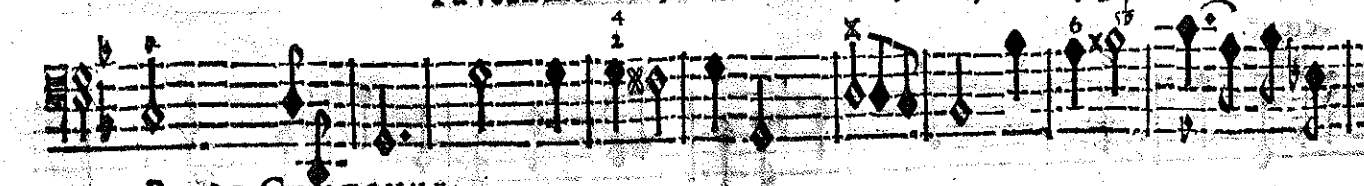
BASSE-CONTINUE.



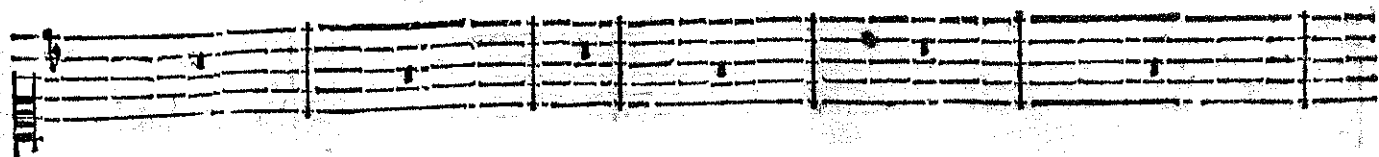
peſche de la trouver.



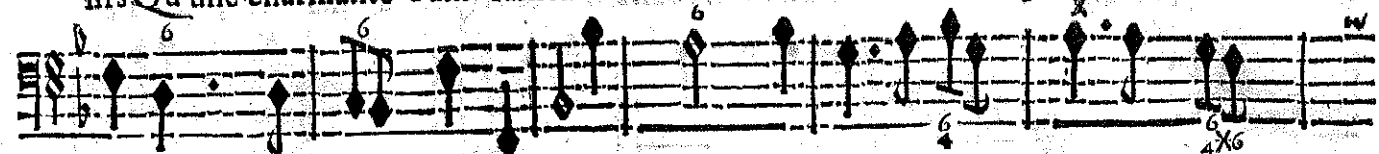
Tu veux me fuir, belle Inhumaine, Puis-je ſas toy gouſter les doux plai-



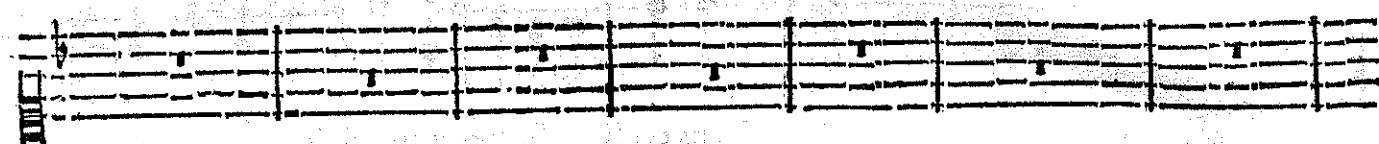
BASSE-CONTINUE.



firs Qu'une charmante Paix ramène? Crains-tu d'entendre les soupirs D'un tendre a-



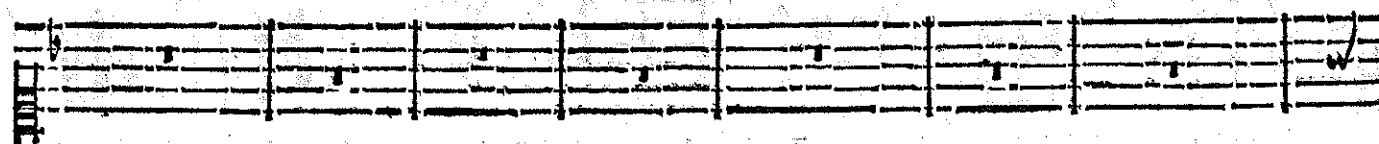
BASSE-CONTINUE.



mour-dont tu cau- ses la peine? Bergere insensible as-tu peur Que mon mal ne



BASSE-CONTINUE.



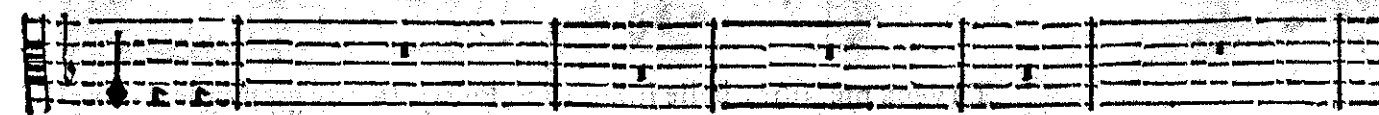
touche ton cœur? Bergere insensible as-tu peur Que mon mal ne touche ton



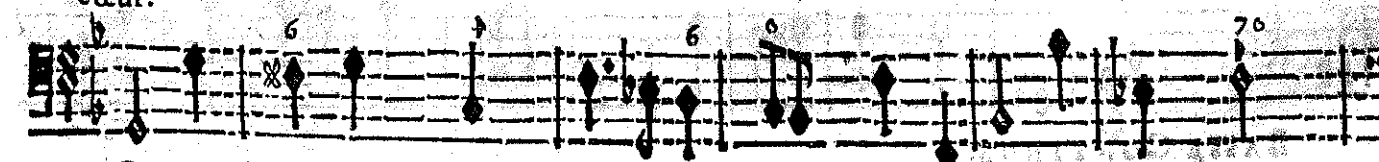
BASSE-CONTINUE.



Tu me dis qu'une amour extrême Est un tourment fatal. Pourquoi veux-tu que



cœur.



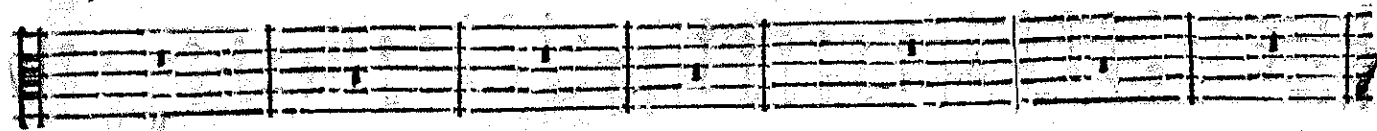
BASSE-CONTINUE.

DU TEMPLE DE LA PAIX!

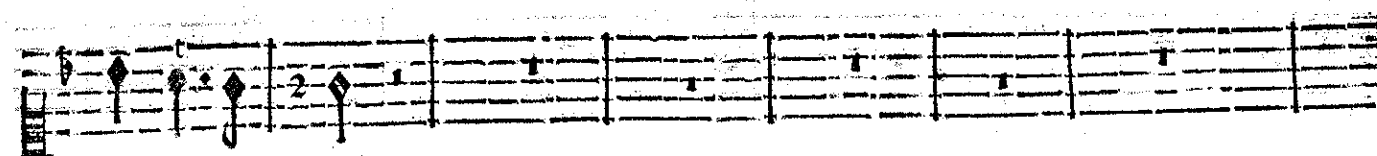
41



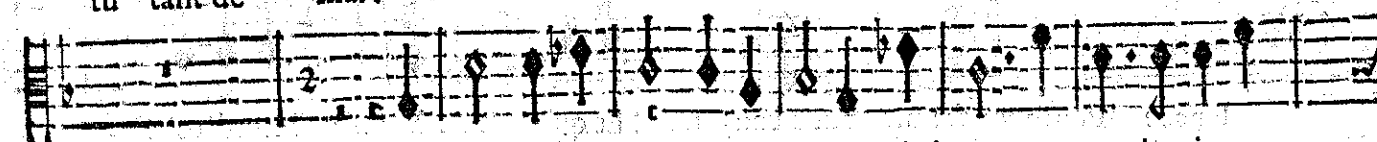
j'aime? Pourquoi me veux tu tant de mal? Pourquoi veux tu que j'aime? Pourquoi me veux-



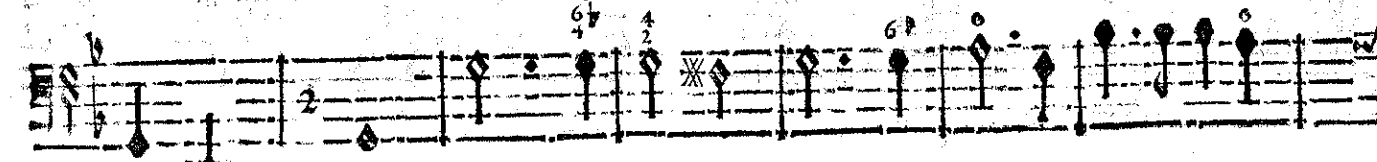
BASSE-CONTINUE.



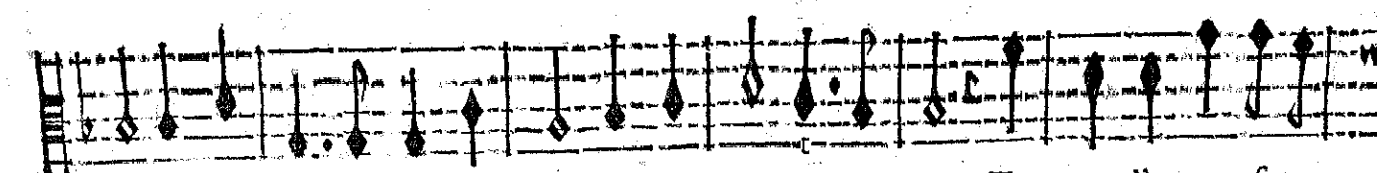
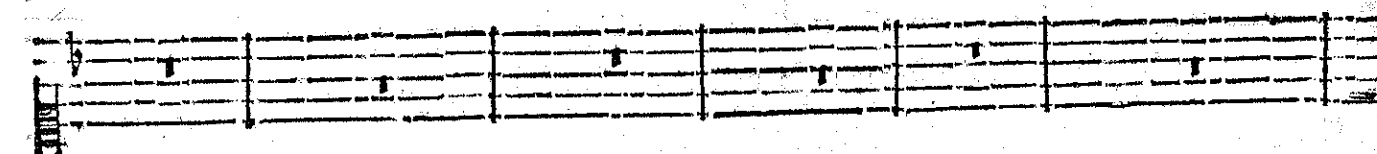
tu tant de mal?



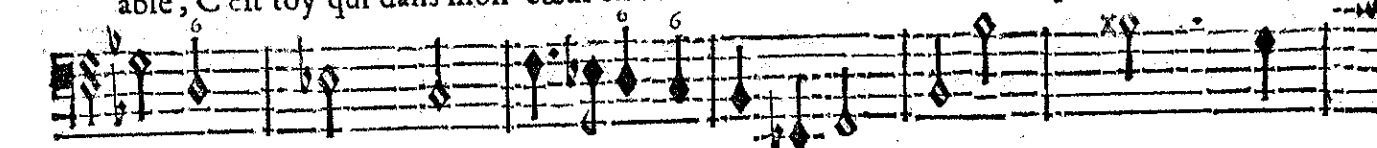
L'Amour de luy mesme est ayable, C'est toy Begere impitoy-



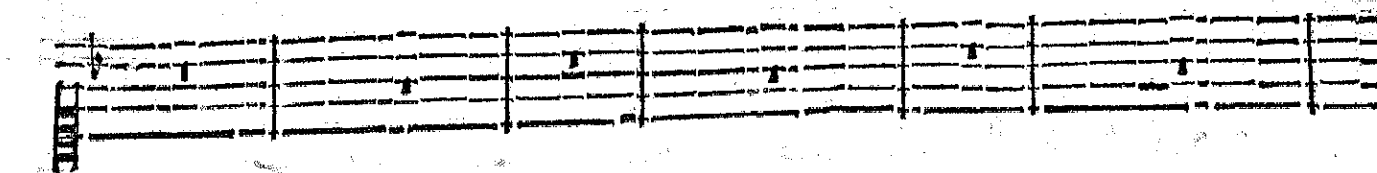
BASSE-CONTINUE.



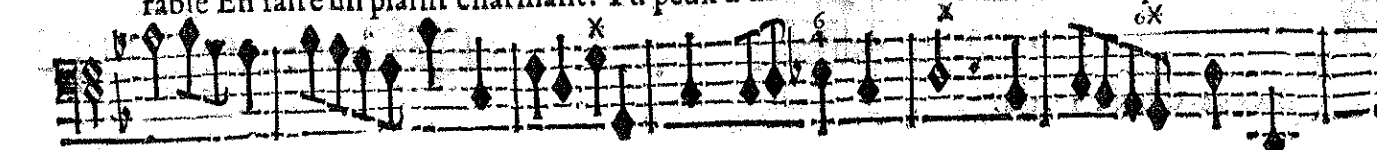
able, C'est toy qui dans mon cœur en veux faire un tourment. Tu peux d'un mot favo-



BASSE-CONTINUE.

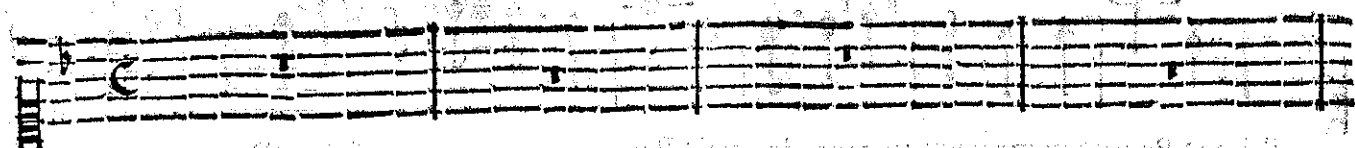


able En faire un plaisir charmant. Tu peux d'un mot favorable En faire un plaisir char-

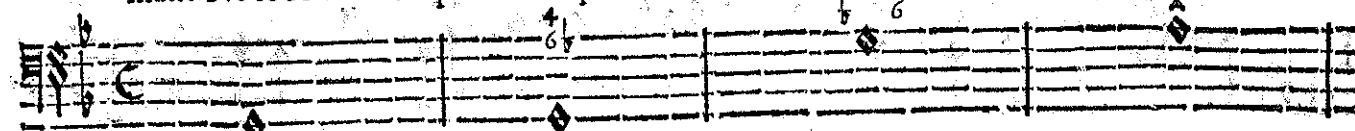


BASSE-CONTINUE.

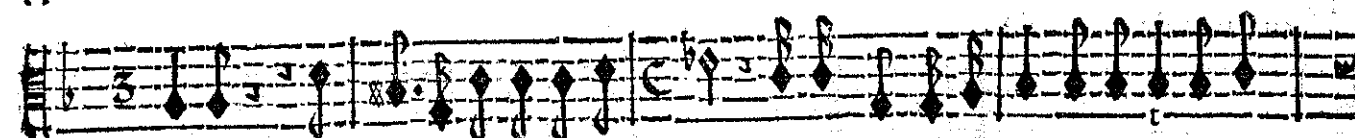
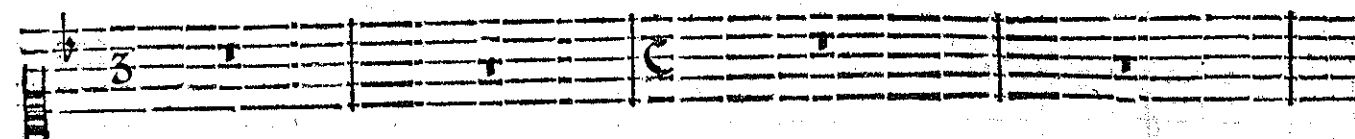
BALLET



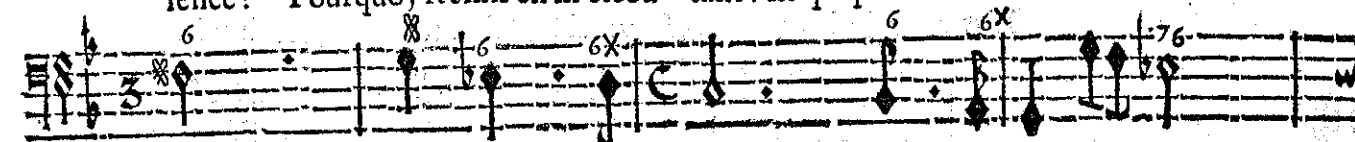
mant. Ne te rendras tu point à ma perseverance? Tu ne me répons pas? que me dit ton fi-



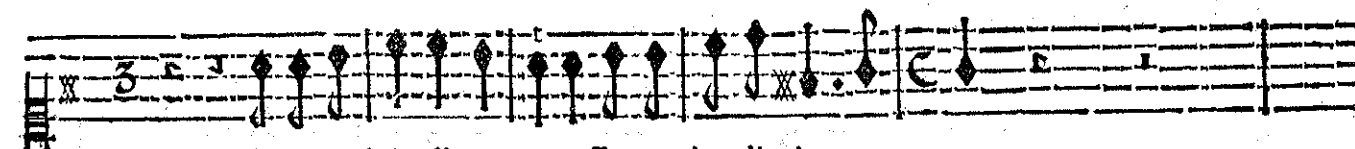
BASSE-CONTINUE.



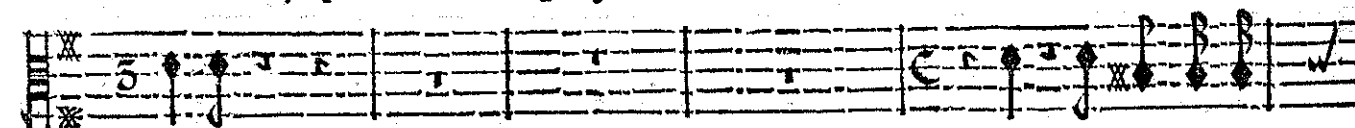
lence? Pourquoi fremir en m'escou- tant? Et qui peut de la voix t'interdire l'u-



BASSE-CONTINUE.



Si je parlois d'avantage Je ne t'en dirois pas tant.

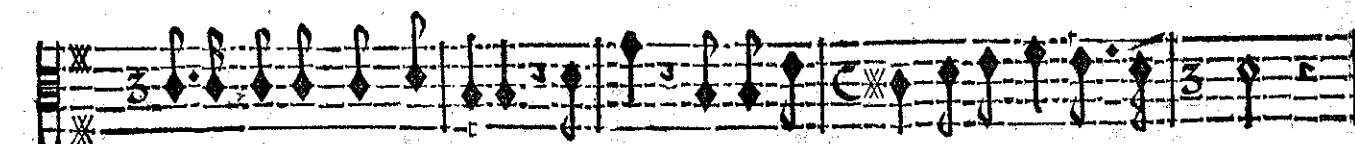
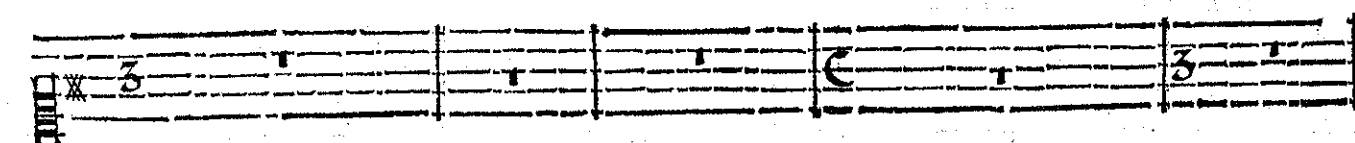


fage?

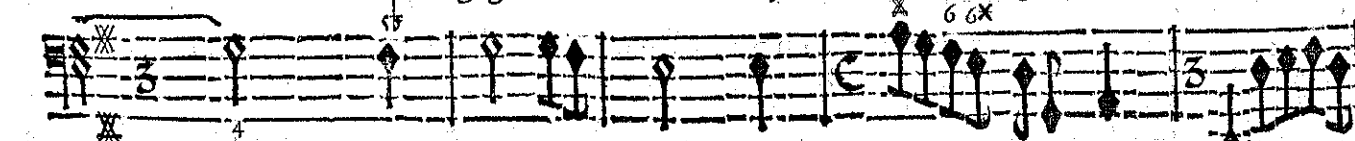
Ciel! le cœur de Sil-



BASSE-CONTINUE.



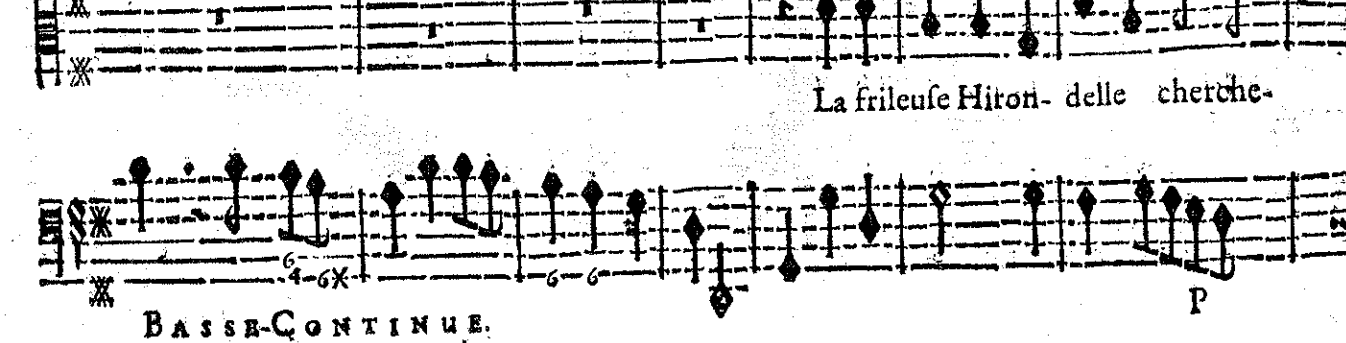
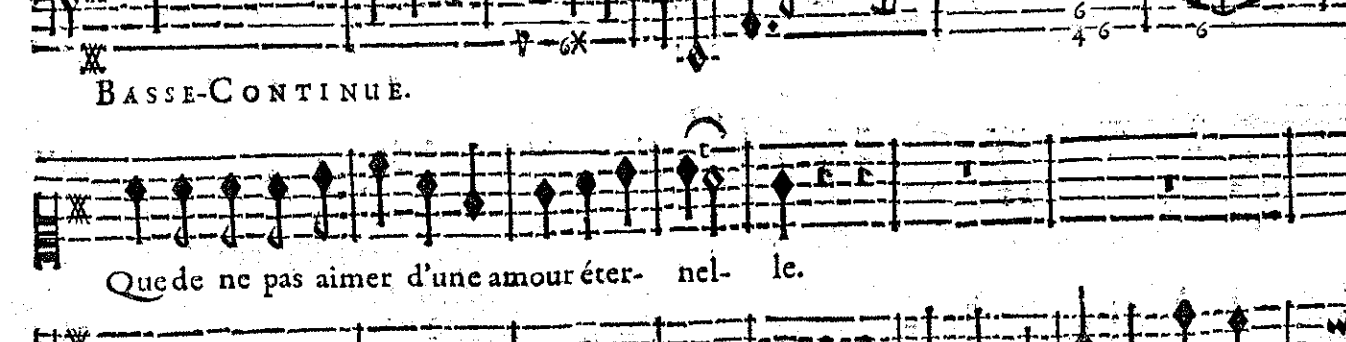
vie avec le mien s'engage! O Ciel! fut-il ja- mais un Berger plus con- tent?

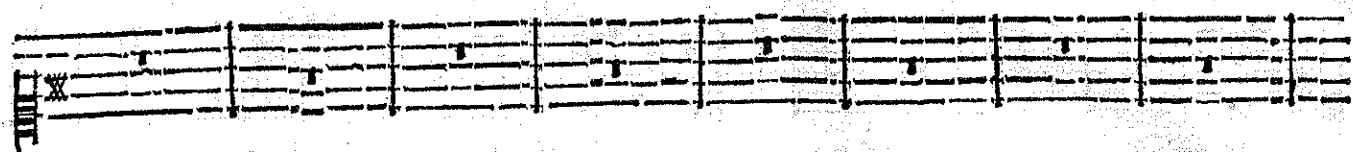


BASSE-CONTINUE.

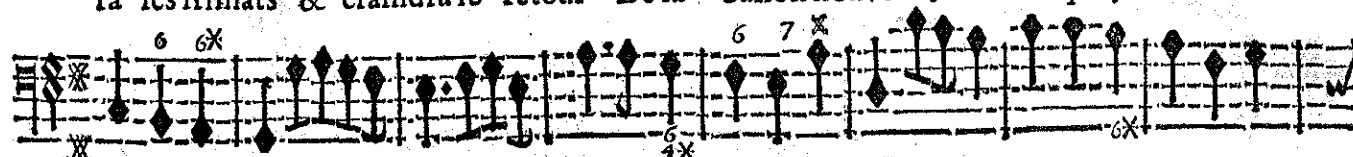
DU TEMPLE DE LA PAIX.

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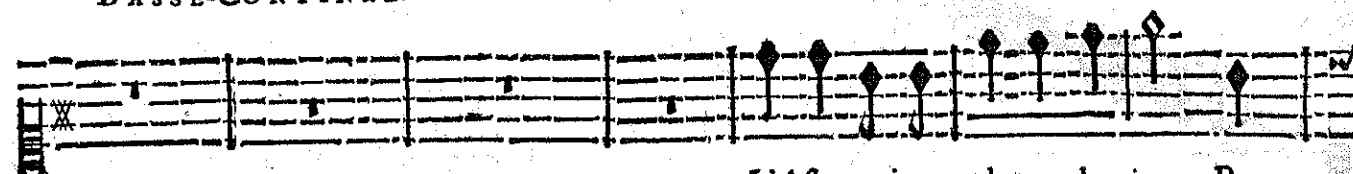




ra les frimats & craindra le retour De la Saison nouvelle, Plustost que je fois infi-



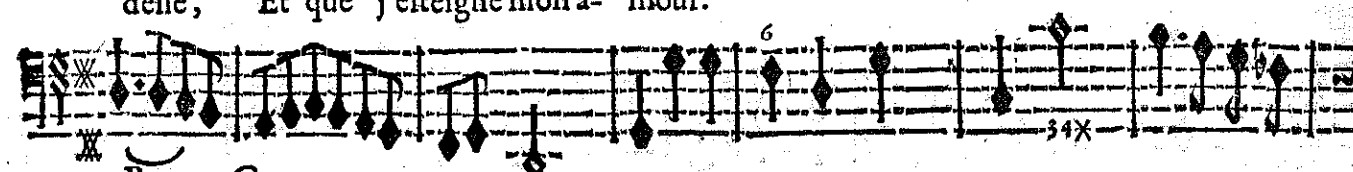
BASSE-CONTINUE.



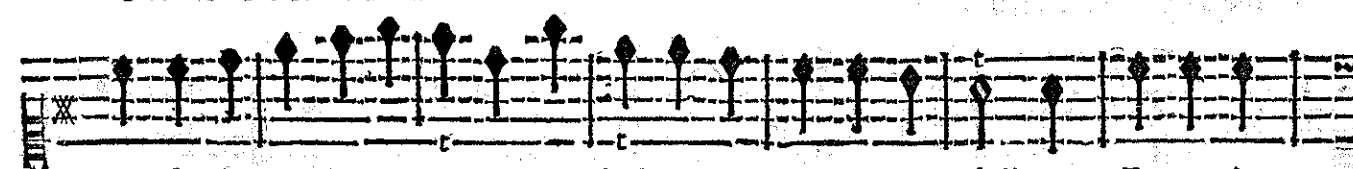
L'Astre qui nous donne le jour Per-



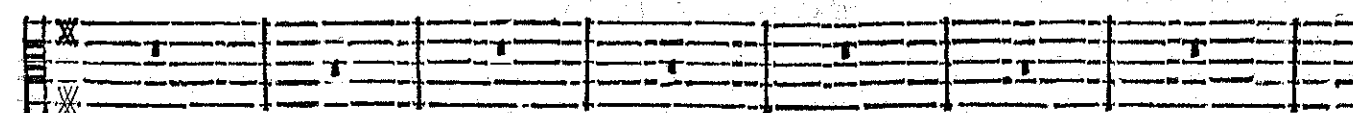
delle, Et que j'esteigne mon a- mour.



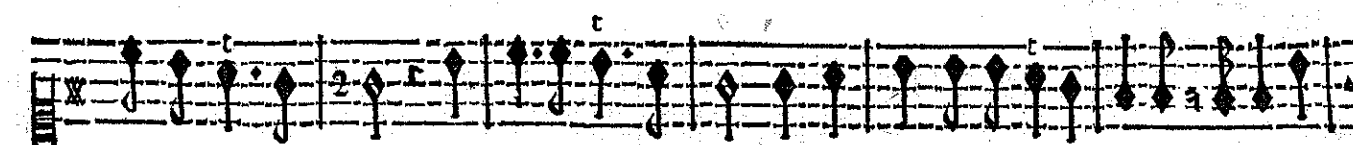
BASSE-CONTINUE.



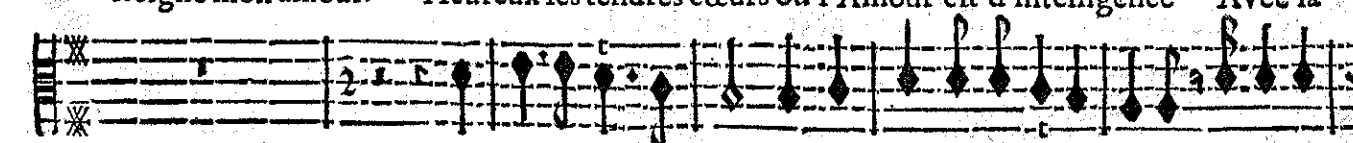
dra la lumiere immor-telle, Plustost que je fois infi- delle, Et que j'e-



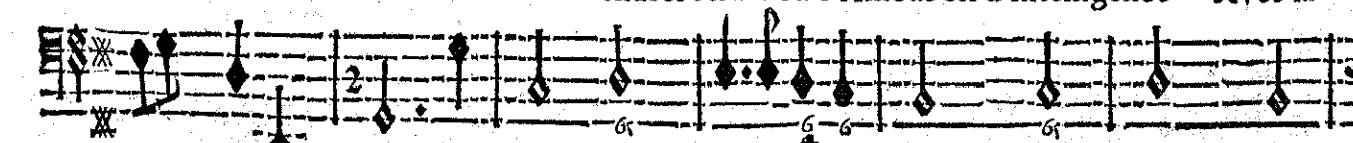
BASSE-CONTINUE.



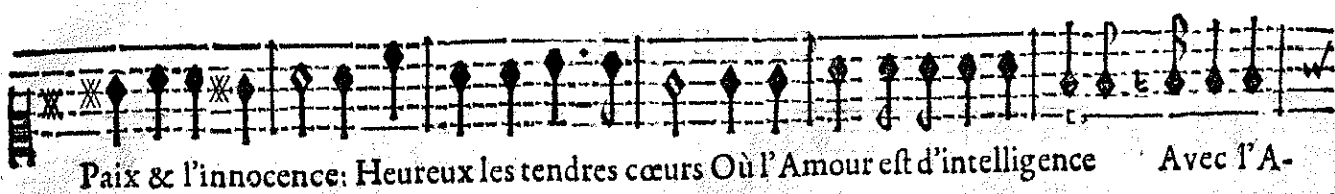
steigne mon amour. Heureux les tendres cœurs où l'Amour est d'intelligence Avec la



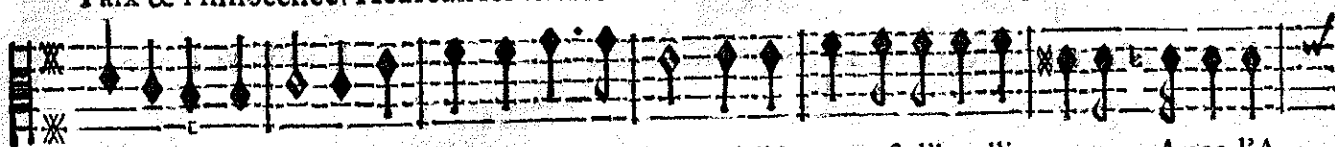
Heureux les tendres cœurs où l'Amour est d'intelligence Avec la



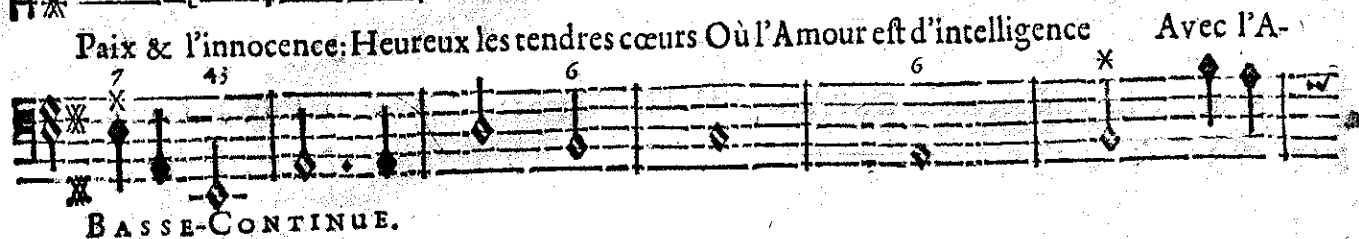
BASSE-CONTINUE.



Paix & l'innocence: Heureux les tendres cœurs Où l'Amour est d'intelligence Avec l'A-

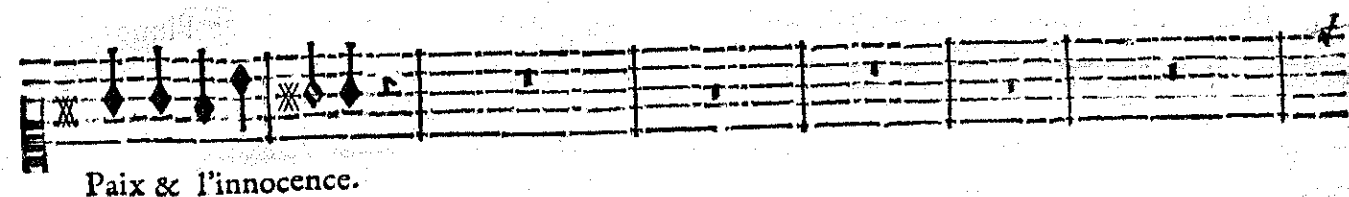


Paix & l'innocence: Heureux les tendres cœurs Où l'Amour est d'intelligence Avec l'A-

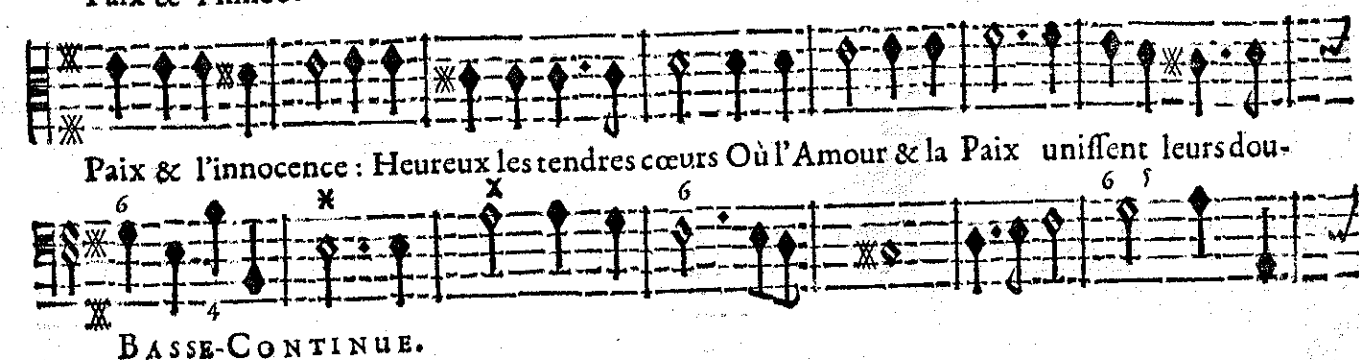


Paix & l'innocence: Heureux les tendres cœurs Où l'Amour est d'intelligence Avec l'A-

BASSE-CONTINUE.

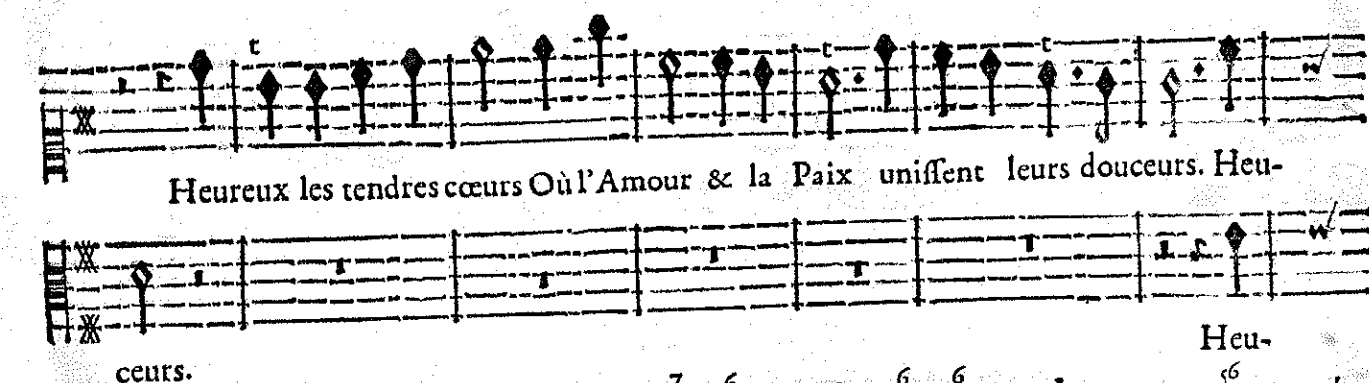


Paix & l'innocence.



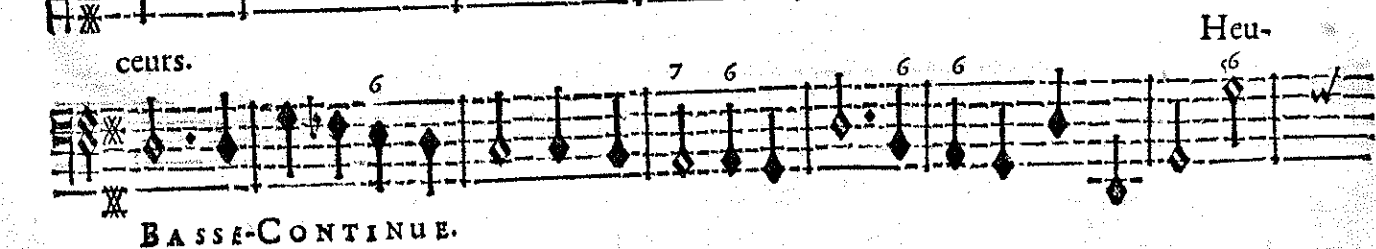
Paix & l'innocence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs dou-

BASSE-CONTINUE.



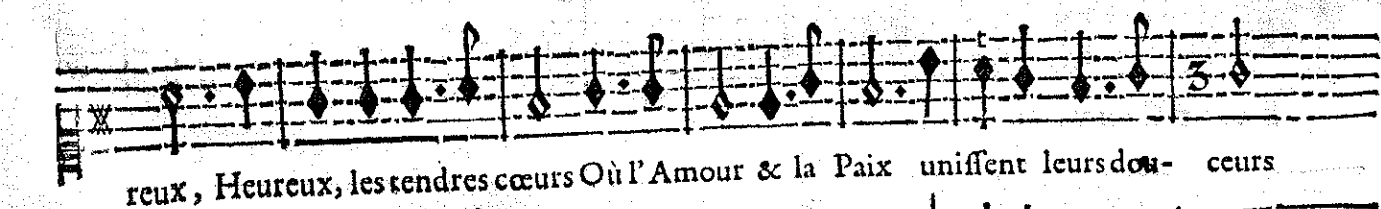
Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heu-

ceurs.

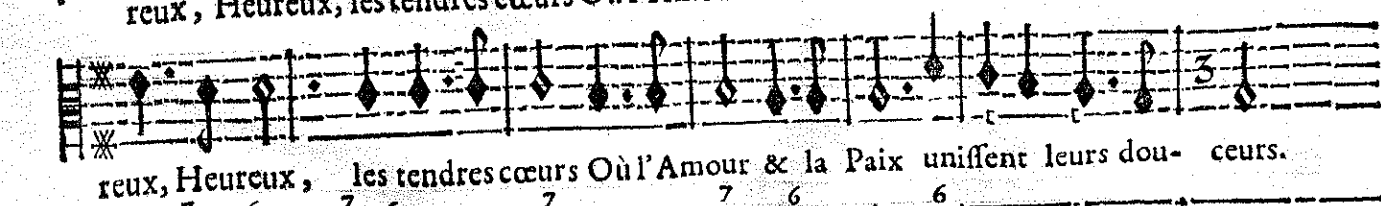


Heu-

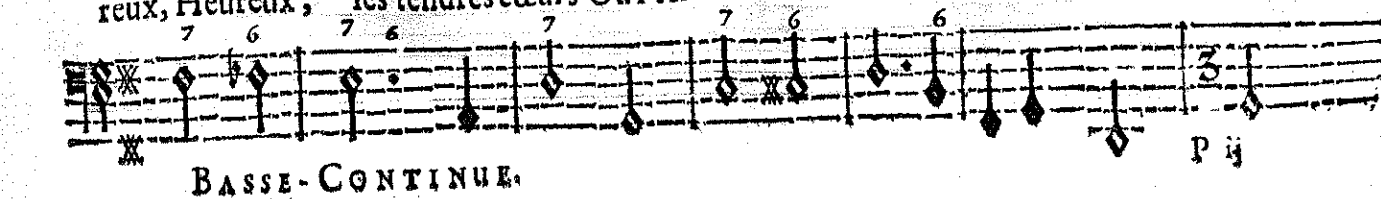
BASSE-CONTINUE.



reux, Heureux, les tendres cœurs Où l'Amour & la Paix unissent leurs dou- ceurs



reux, Heureux, les tendres cœurs Où l'Amour & la Paix unissent leurs dou- ceurs.

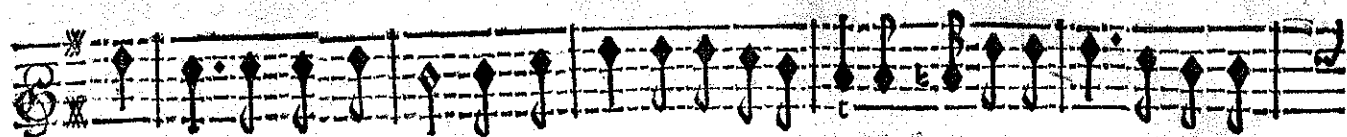


reux, Heureux, les tendres cœurs Où l'Amour & la Paix unissent leurs dou- ceurs.

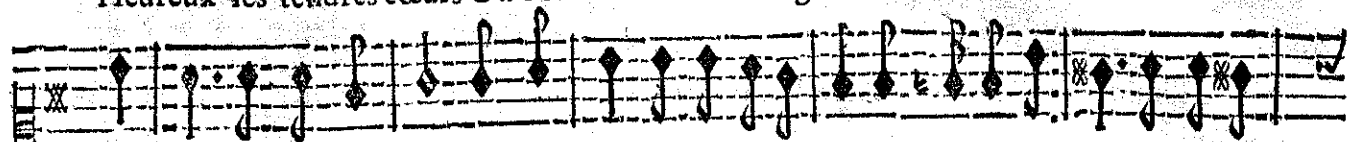
BASSE-CONTINUE.

P i j

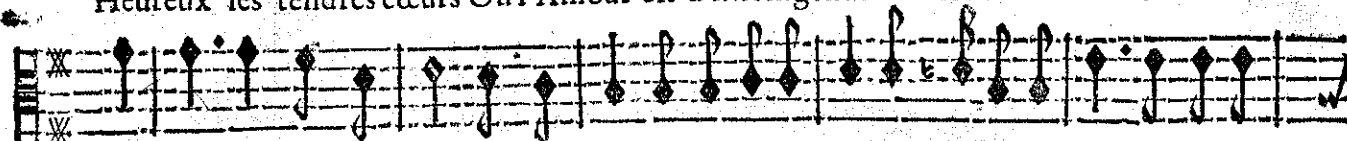
CHOEURS.



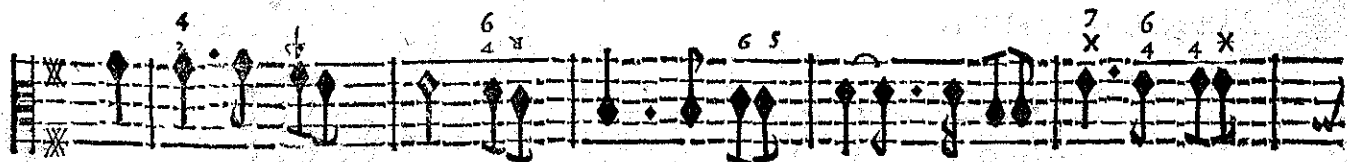
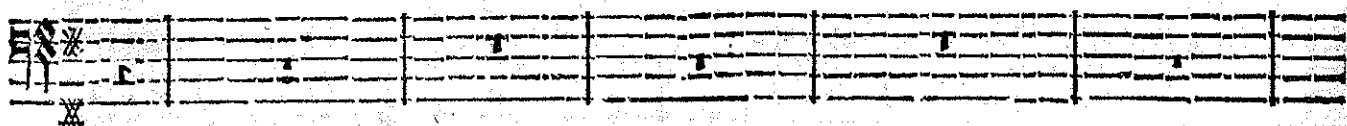
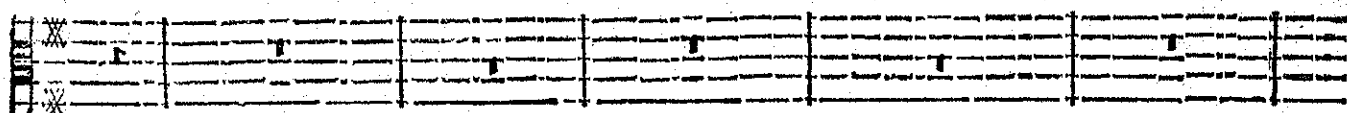
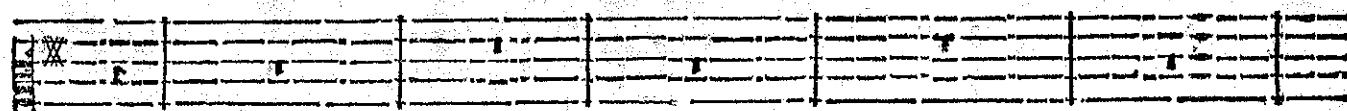
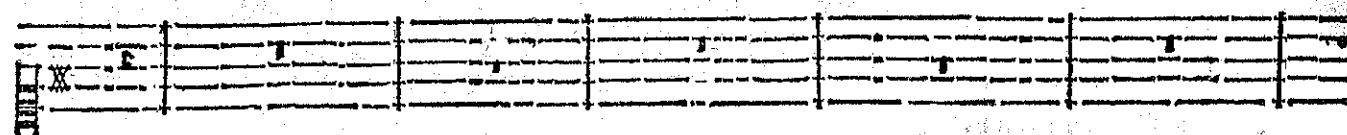
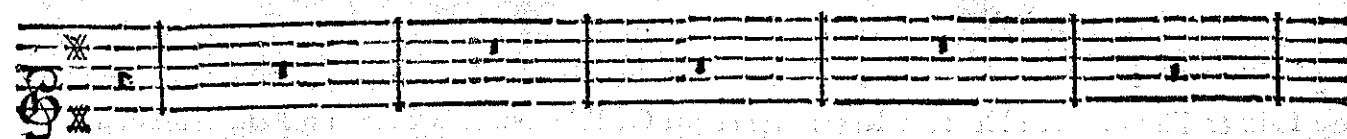
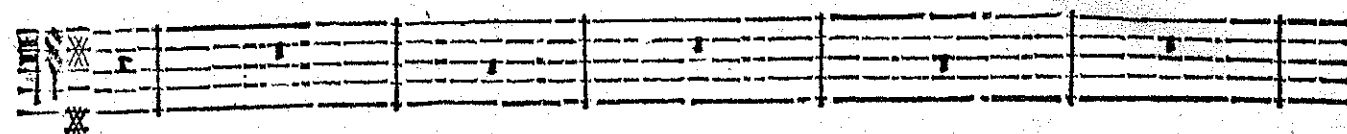
Heureux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'inno-



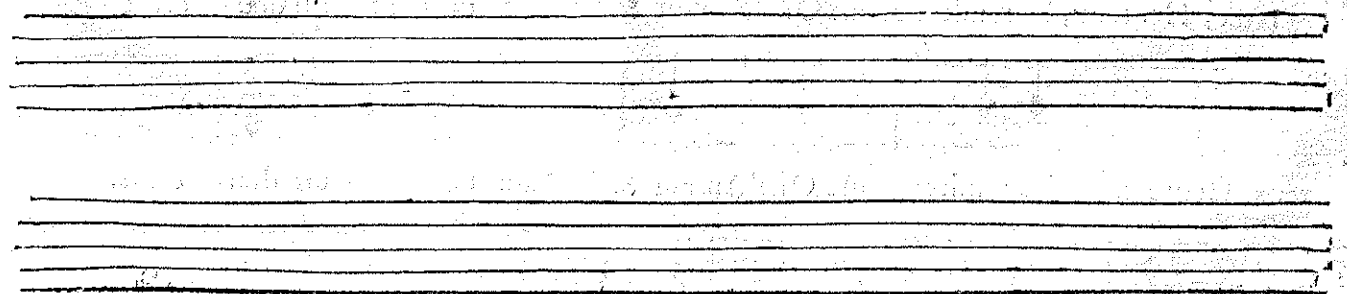
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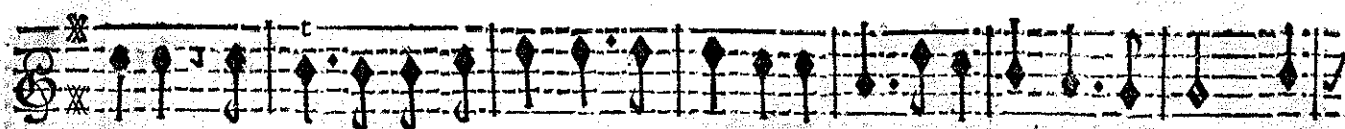


Heureux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'inno-

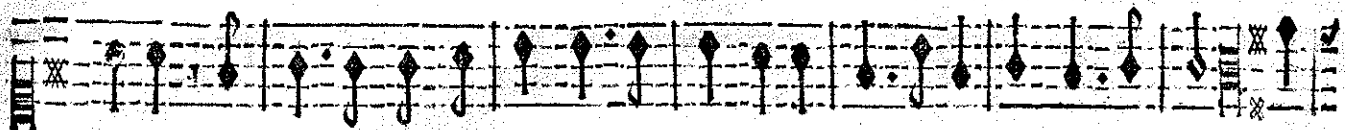


BASSE-CONTINUE.

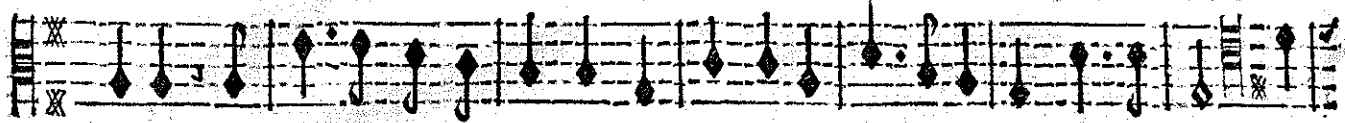




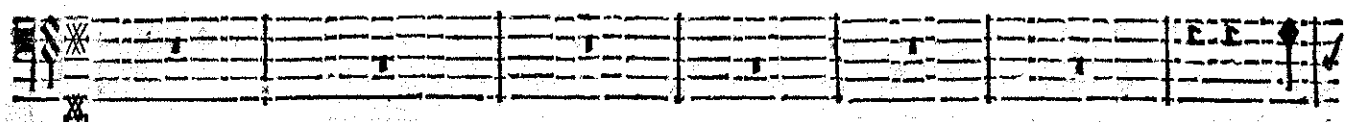
cence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs.. Heu-



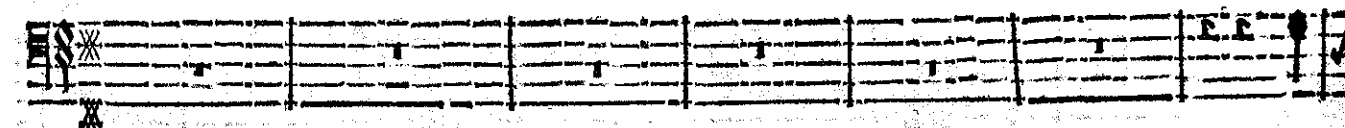
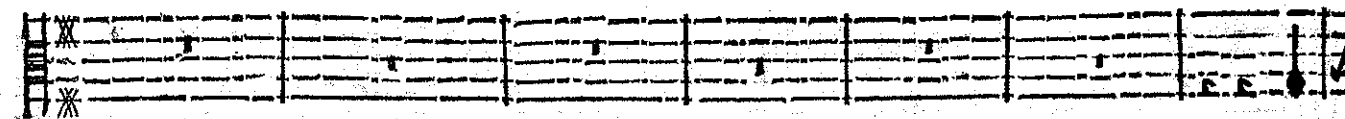
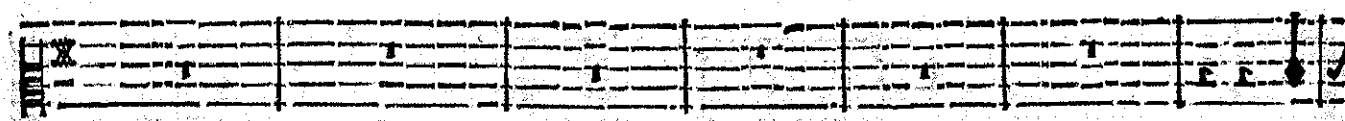
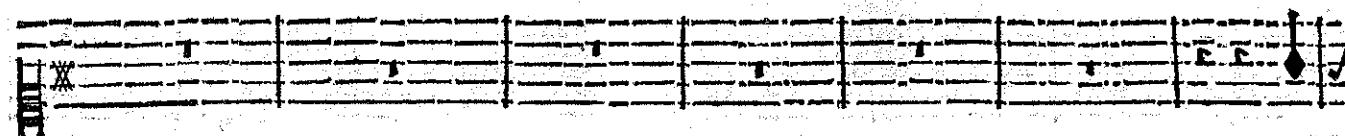
cence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heu-



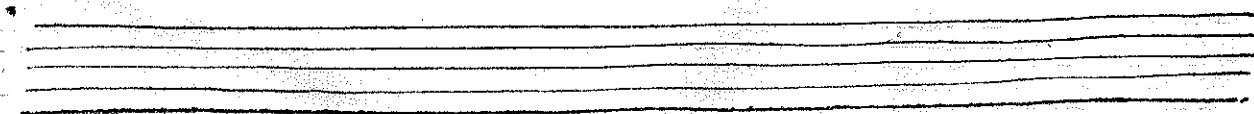
cence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heu-



Heu-

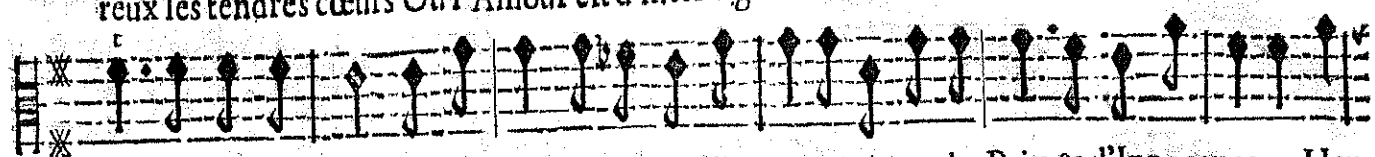


BASSE-CONTINUE.

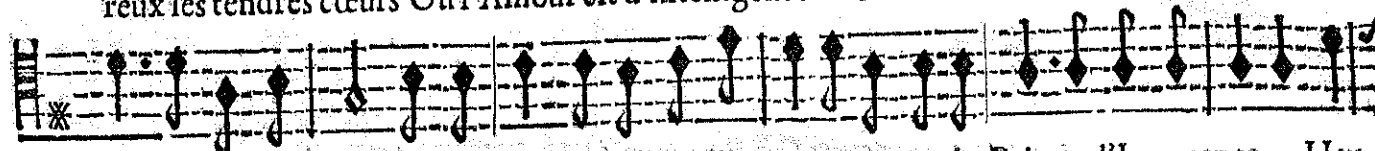




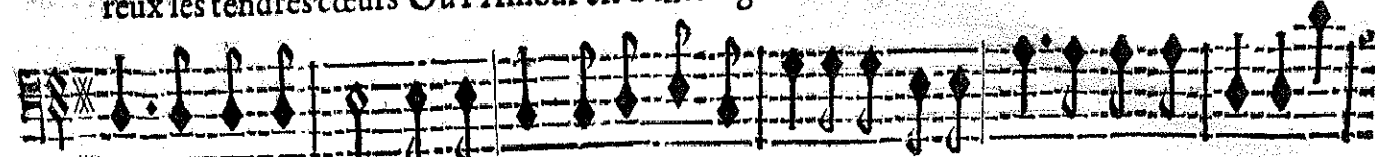
reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-



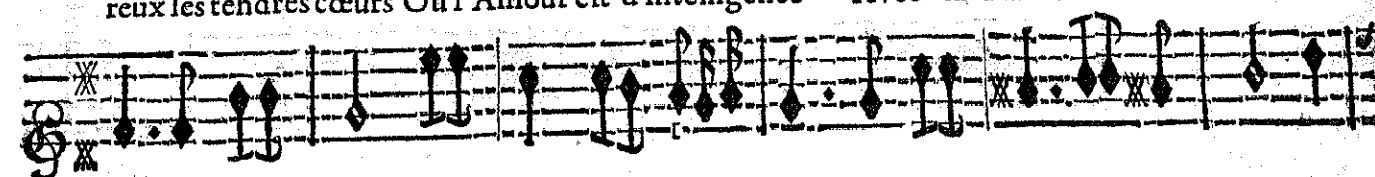
reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-



reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-



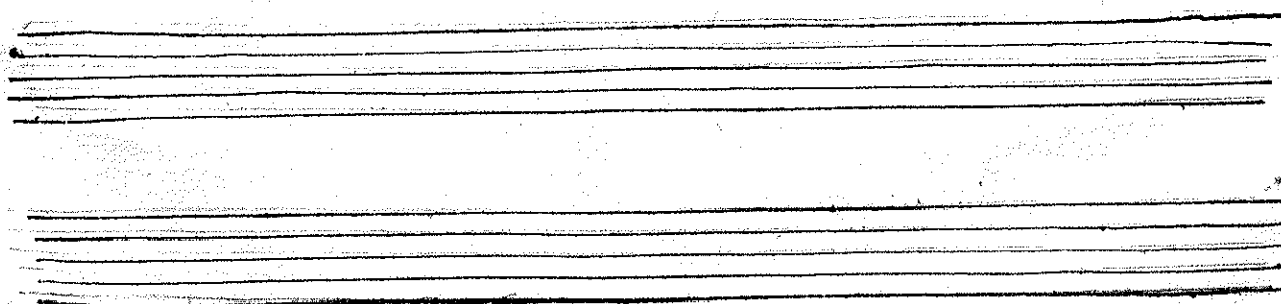
reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-



V I O L O N S.



BASSE-CONTINUE.

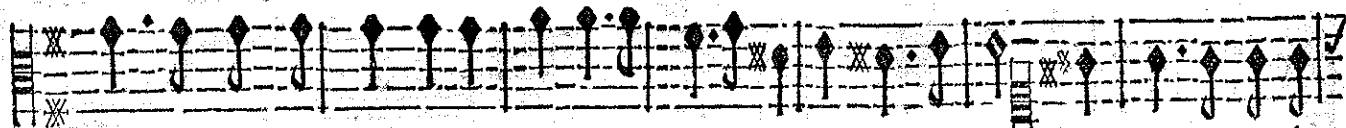


DU TEMPLE DE LA PAIX.

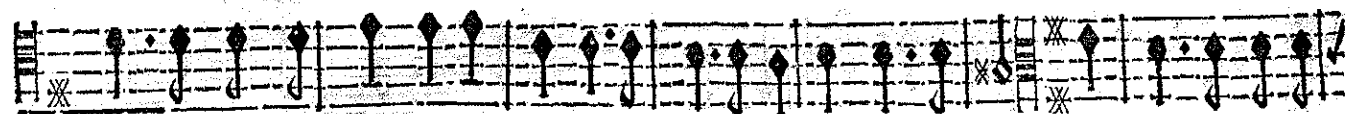
119



reux les ten-dres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



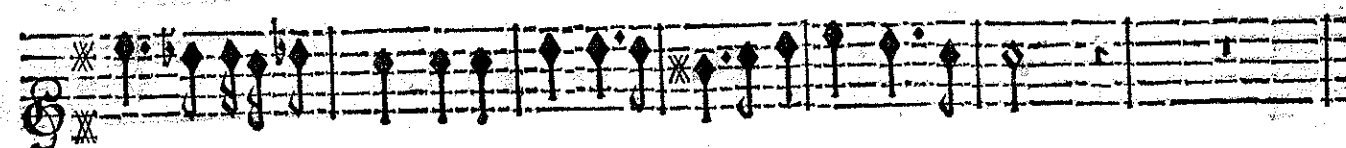
reux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



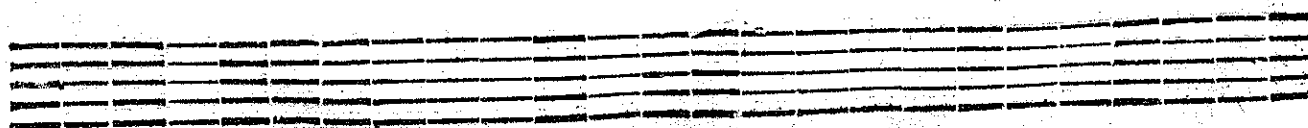
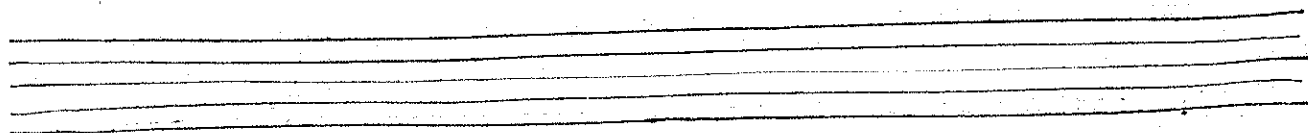
reux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



reux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs.



BASSE-CONTINUE.



œurs, Où l'Amour & la paix unissent leurs douceurs. Heureux les tendres cœurs Où l'A-

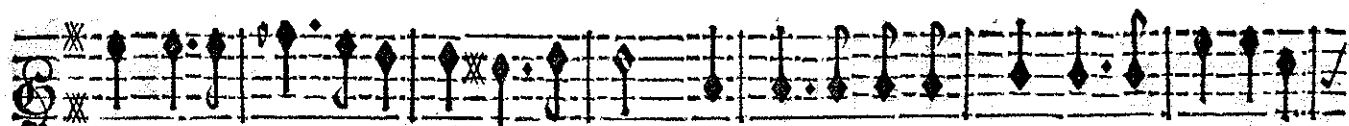
œurs, Où l'Amour & la paix unissent leurs douceurs. Heureux les tendres cœurs Où l'A-

œurs, Où l'Amour & la paix unissent leurs douceurs. Heureux les tendres cœurs Où l'A-

Heureux les tendres cœurs Où l'A-

6 6 * 6 6X 4 * 4X 6

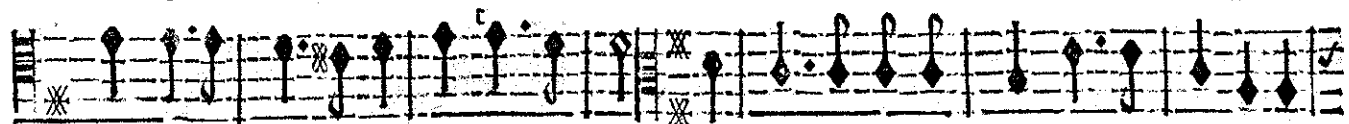
BASSE-CONTINUE.



mour & la Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la



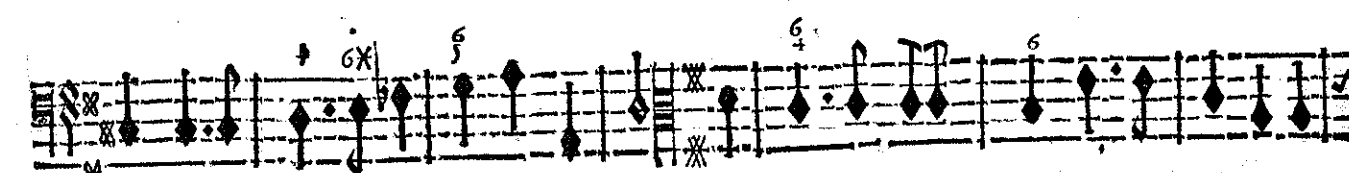
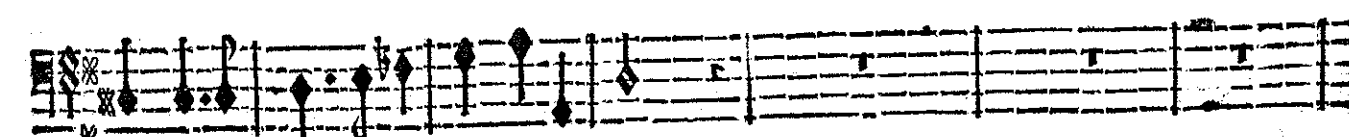
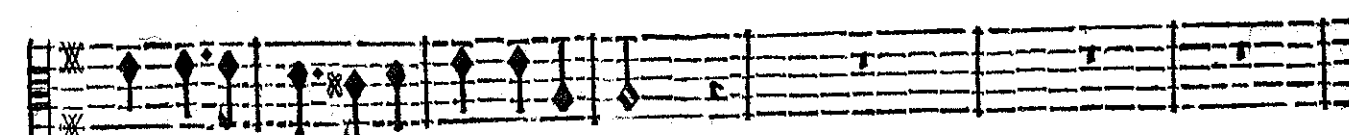
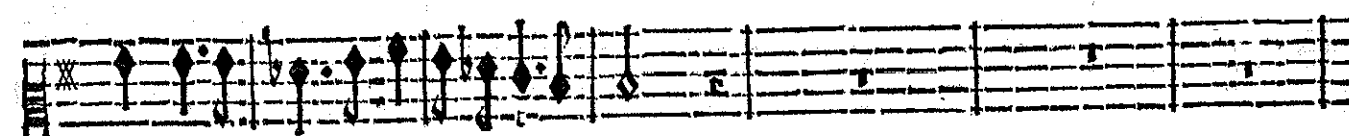
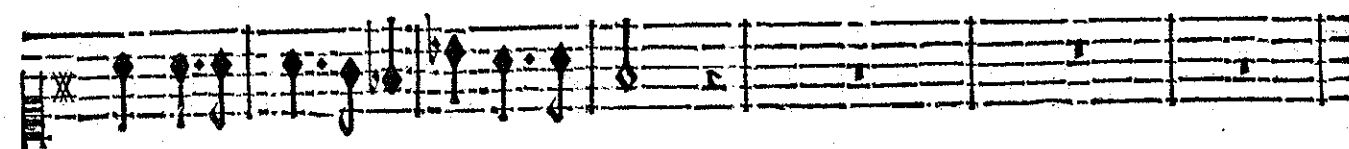
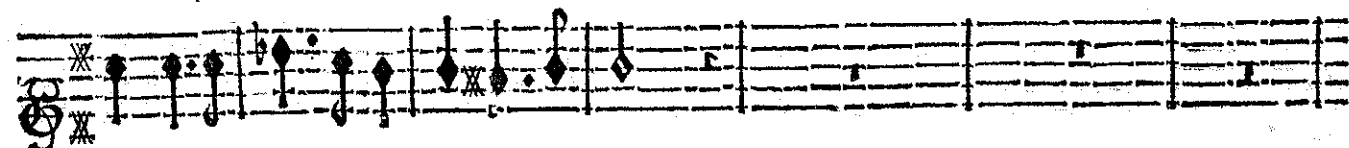
mour & la Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la



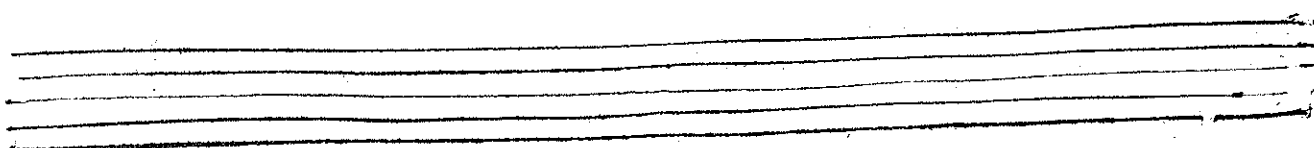
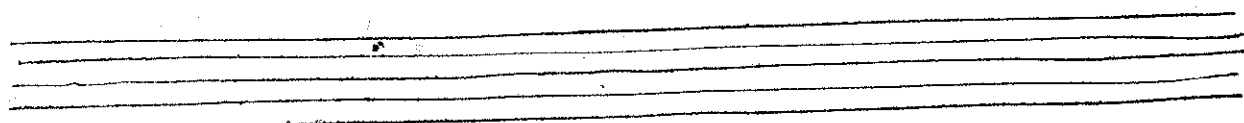
mour & la Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la



mour & la Paix unissent leurs douceurs.



BASSE-CONTINUE.



L'Amour est un dieu

Paix unissent leurs douleurs. Heureux,

[illegible]

Paix - uniment leurs doux vœux.

The first system of musical notation for 'The Merry Widow' is a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some rests. The notation is in a standard musical style with a single staff.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes of varying durations, including minims, crotchets, and quavers, as well as rests. The handwriting is in ink on aged paper.

The second system of the musical score consists of a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. Above the staff, there are several numbers: 6, 6, 6, 7, 7, 6, 7, 7. These numbers likely indicate fingerings or specific rhythmic values for the notes below them. The staff is divided into measures by vertical bar lines.

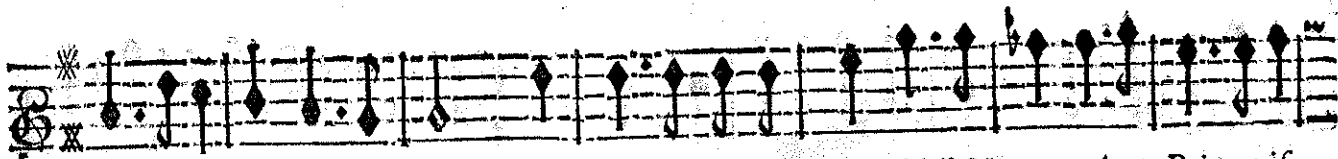
BASSE-CONTINUE.

1

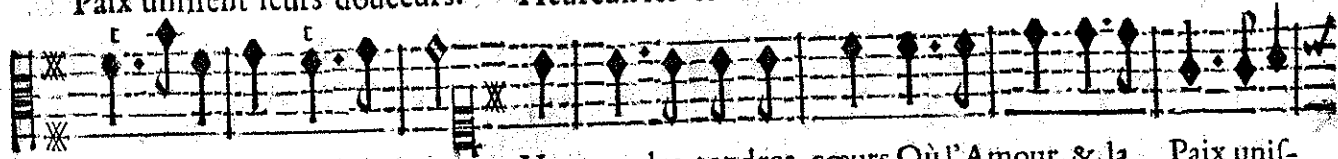
1. The first step in the process of the investigation is to identify the problem or issue that needs to be addressed. This involves gathering information about the situation and determining the scope of the investigation.

DU TEMPLE DE LA PAIX.

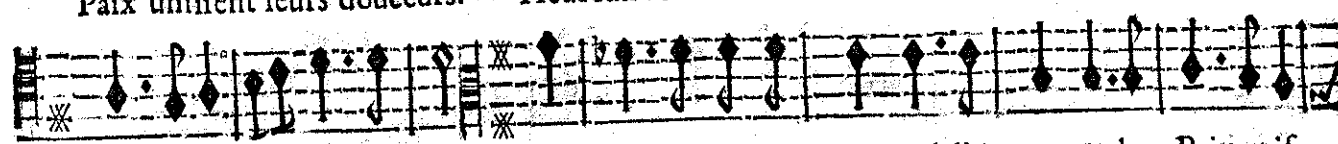
123



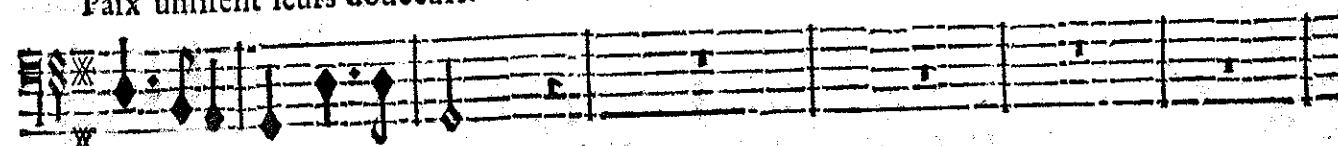
Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix unif-



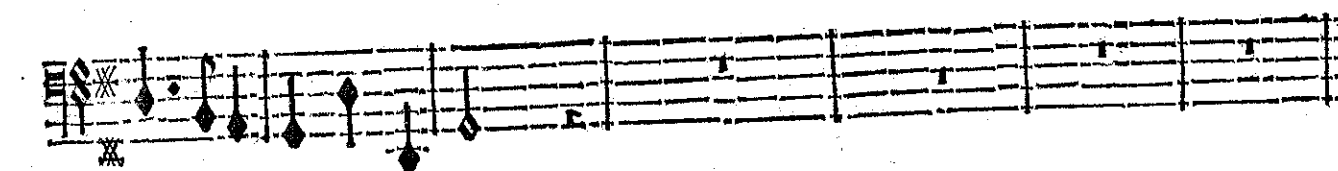
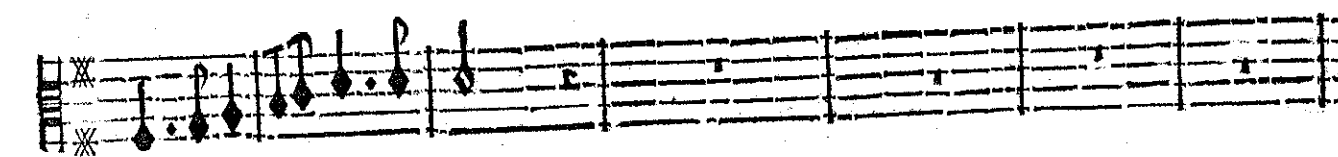
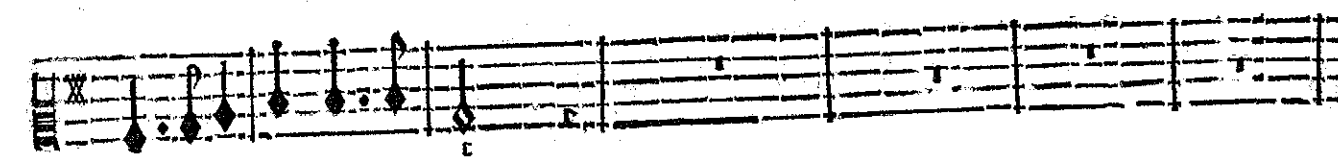
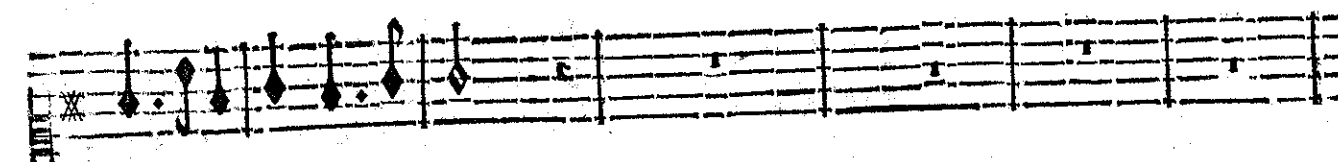
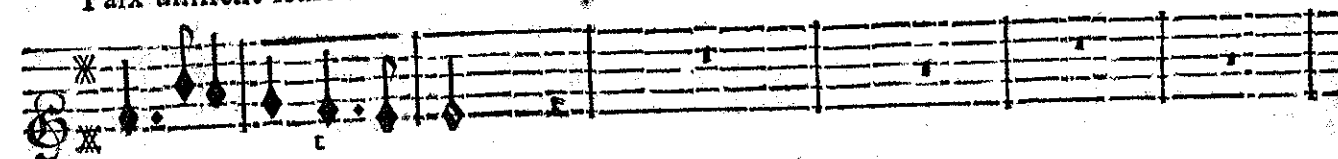
Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix unif-



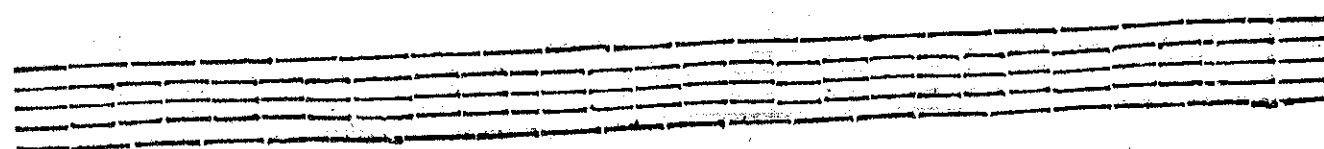
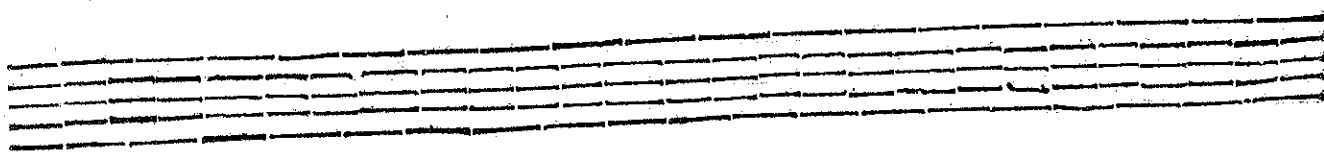
Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix unif-

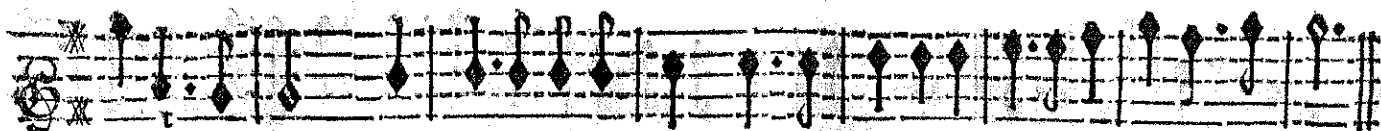


Paix unissent leurs douceurs.

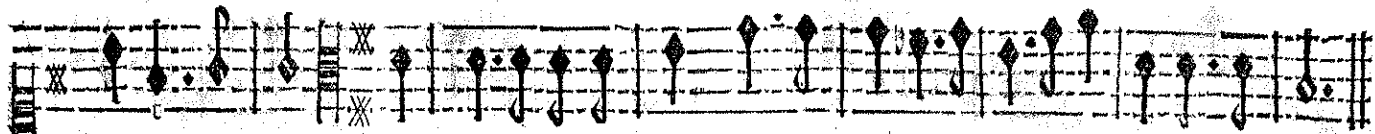


BASSE-CONTINUE.





sent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



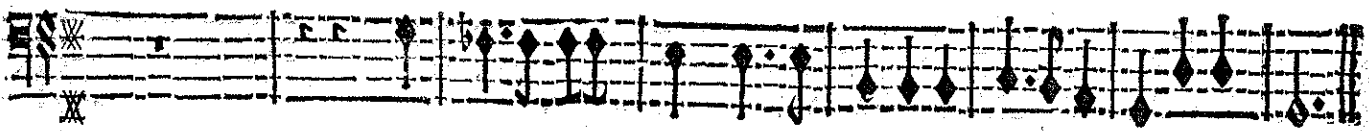
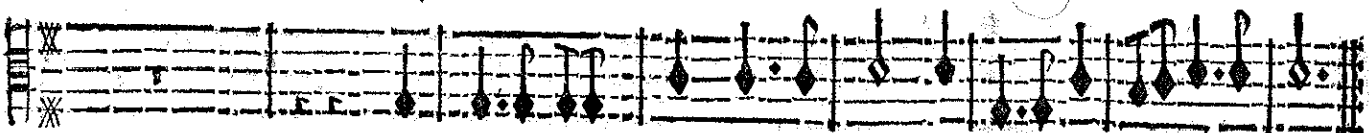
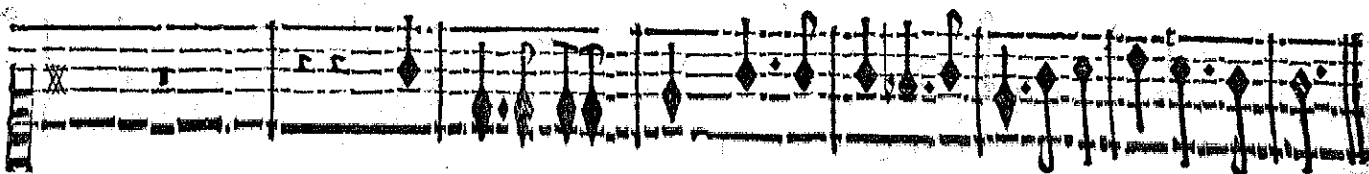
sent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



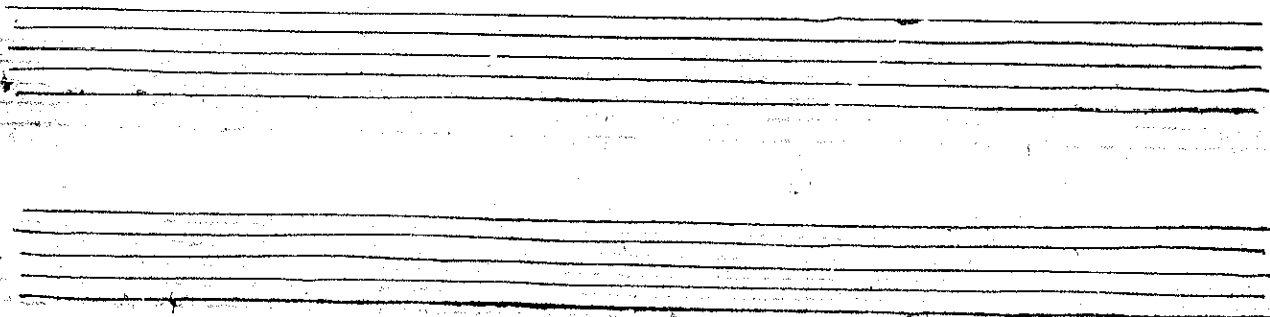
sent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



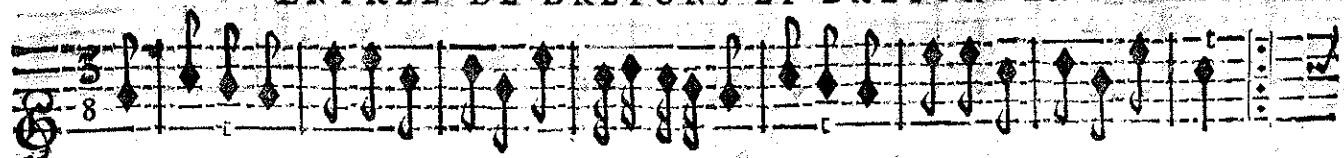
BASSE-CONTINUE.



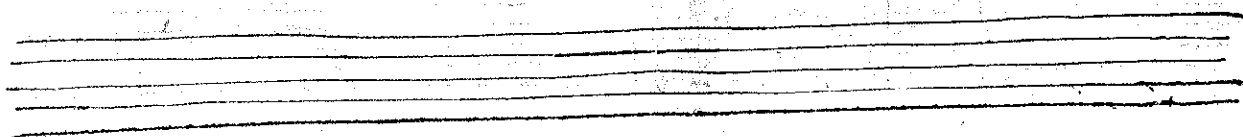
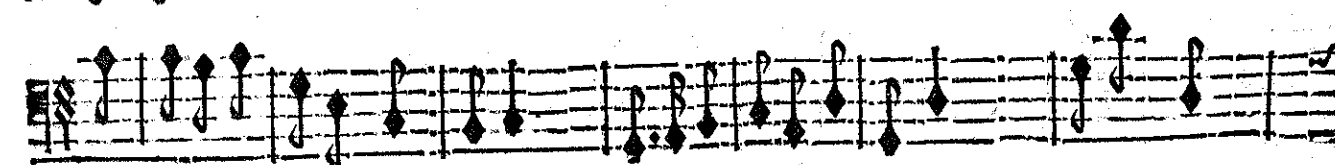
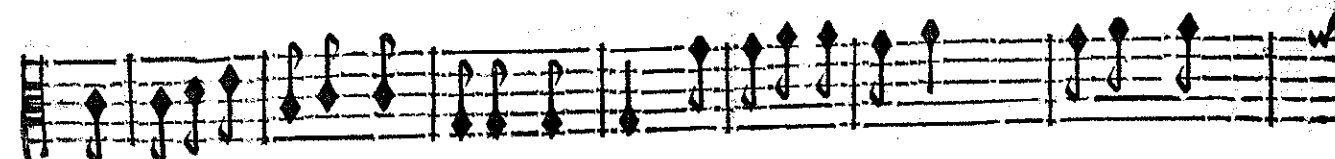
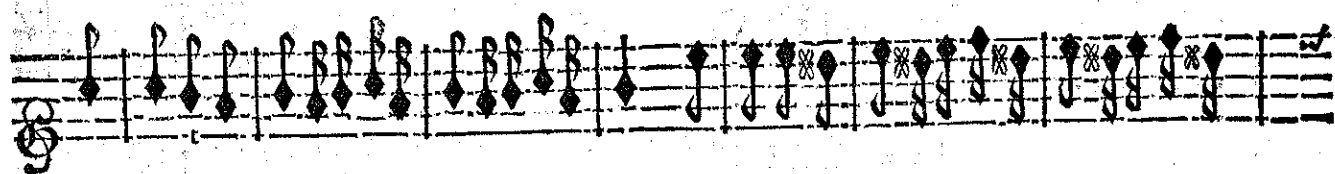
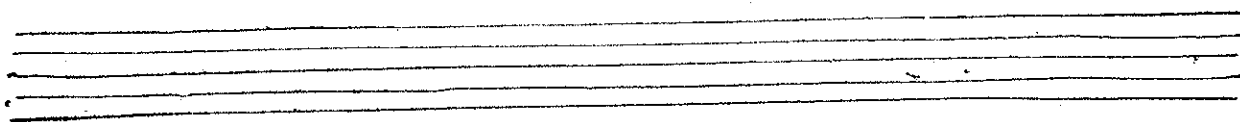
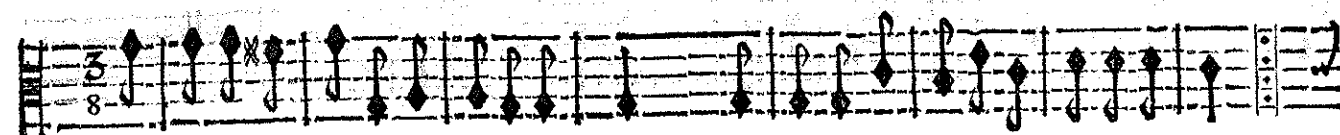
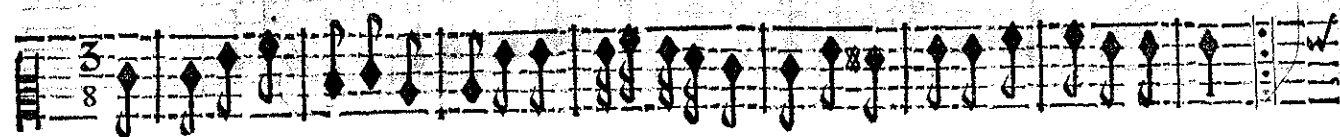
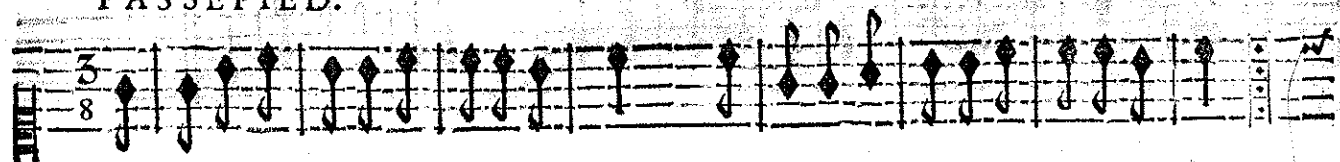
DU TEMPLE DE LA PAIX.

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ENTRÉE DE BRETONS ET BRETONNES.



PASSEPIED.



Five staves of musical notation. The first staff is in treble clef, and the others are in bass clef. The notation includes various note values, rests, and bar lines.

A blank musical staff with five lines.

A staff of musical notation in treble clef, 3/8 time signature, with a key signature of one flat. It contains several measures of music.

HAUTBOIS.

A staff of musical notation in treble clef, 3/8 time signature, with a key signature of one flat. It contains several measures of music.

HAUTBOIS.

A staff of musical notation in treble clef, 3/8 time signature, with a key signature of one flat. It contains several measures of music.

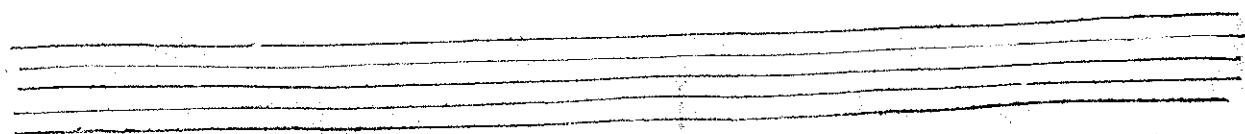
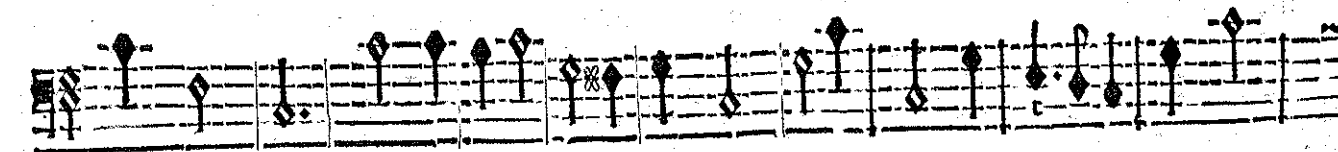
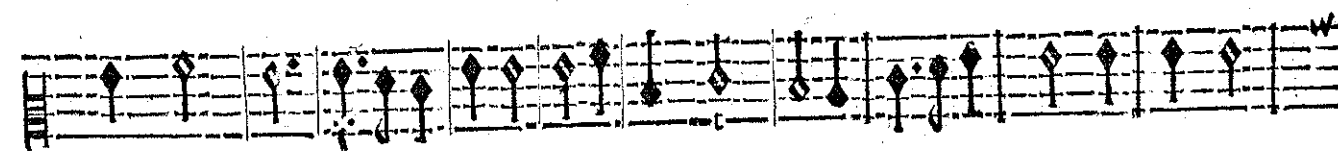
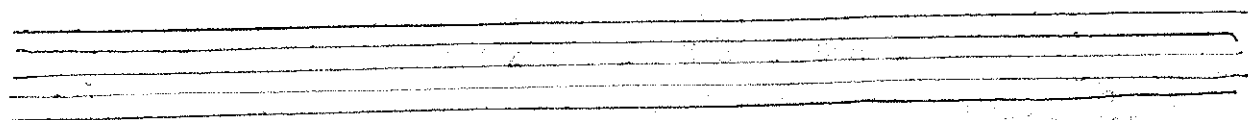
A staff of musical notation in treble clef, 3/8 time signature, with a key signature of one flat. It contains several measures of music.

A staff of musical notation in treble clef, 3/8 time signature, with a key signature of one flat. It contains several measures of music.

A staff of musical notation in treble clef, 3/8 time signature, with a key signature of one flat. It contains several measures of music.



MENUET.

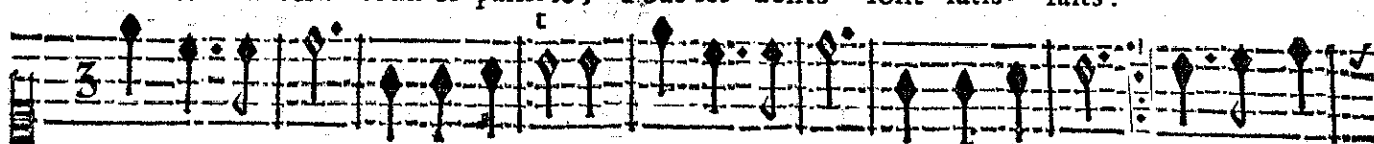




DEUX BRETONNES.



LA Paix revient dans cet azile, Rien n'est si doux que ses attraits; N'aimons ja-
Heureux un cœur doux & paisible, Tous les desirs sont satis- faits:



La Paix revient dans cet azile, Rien n'est si doux que ses attraits; N'aimons ja-
Heureux un cœur doux & paisible, Tous les desirs sont satis- faits?



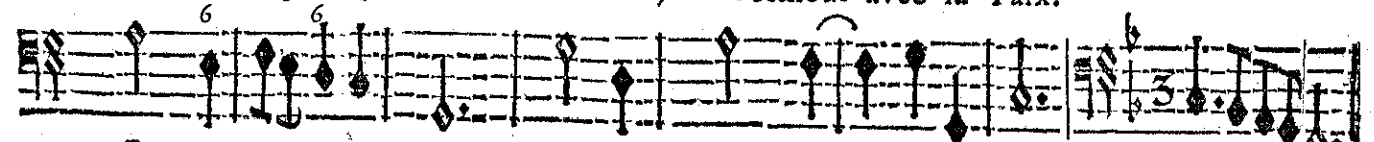
BASSE-CONTINUE.



mais il est trop difficile D'unir toujours l'Amour avec la Paix.



mais il est trop difficile D'unir toujours l'Amour avec la Paix.



BASSE-CONTINUE.

Fin de l'Entrée.

SILVANDRE, CLIMENE, & SILVIE.



HAUTBOIS.

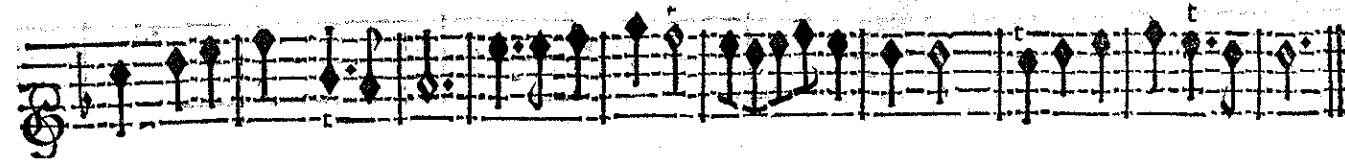
MENUET.



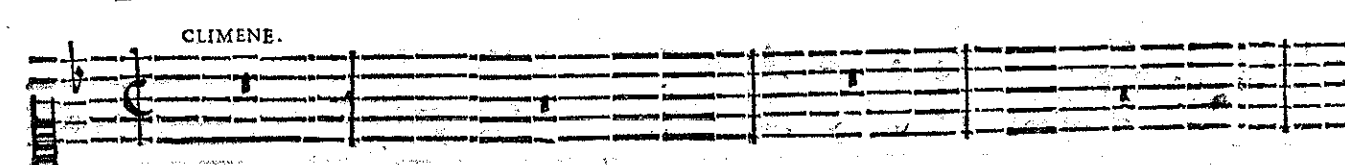
HAUTBOIS.



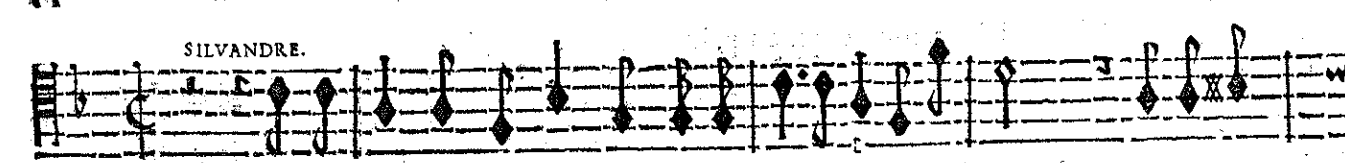
BASSE-CONTINUE.



BASSE-CONTINUE.

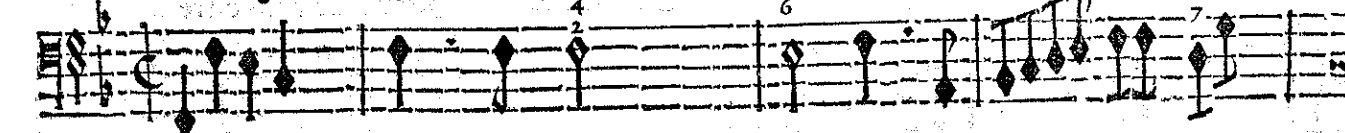


CLIMENE.

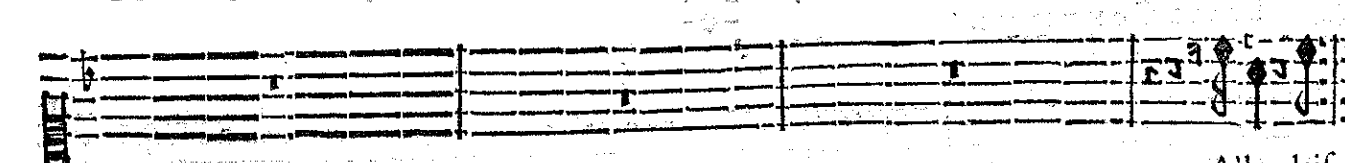


SILVANDRE.

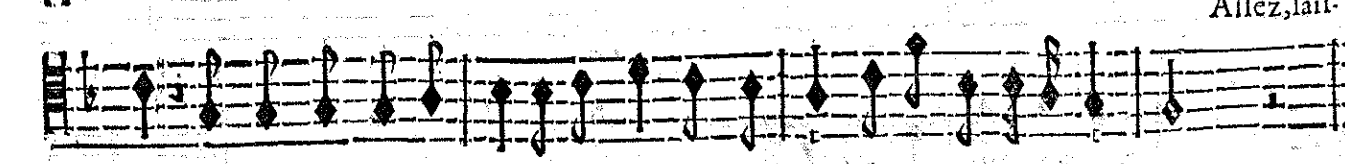
Je ne voy dans vos yeux qu'une colere extreme, O Ciel! quel change-



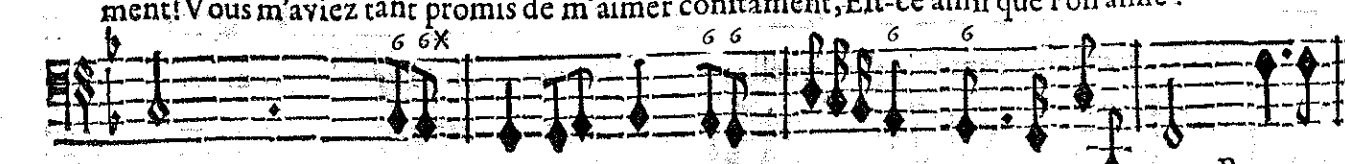
BASSE-CONTINUE.



Allez, laif.



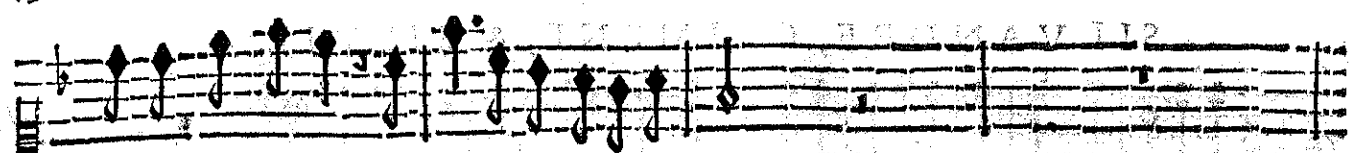
ment! Vous m'aviez tant promis de m'aimer constamment, Est-ce ainsi que l'on aime?



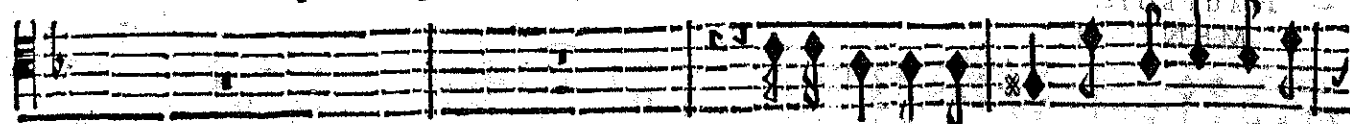
BASSE-CONTINUE.

R

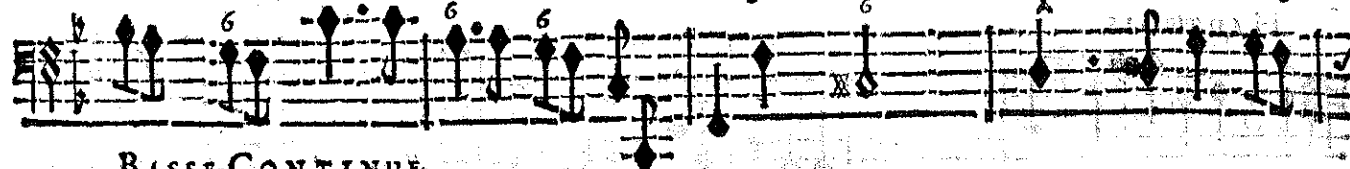
DIABAILLE TROISIEME



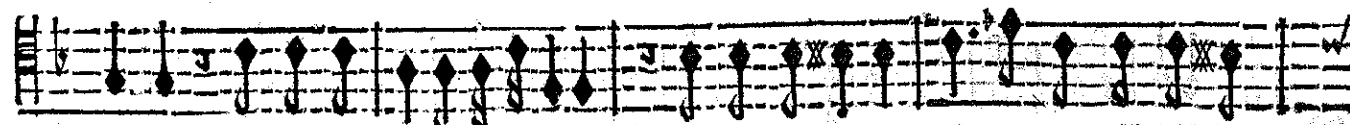
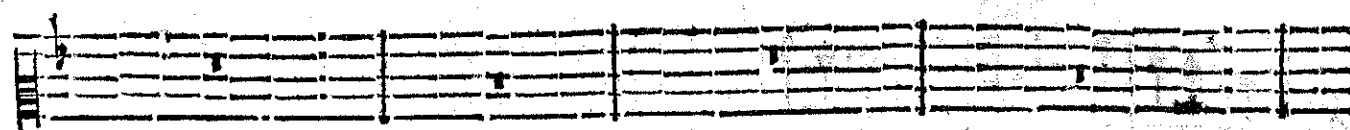
sez mon cœur en paix, Ingrat ne me voyez ja- mais.



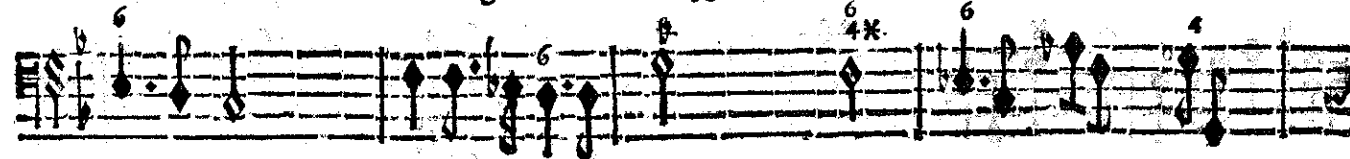
Je vivrais sans vous voir! Quel supplice est plus



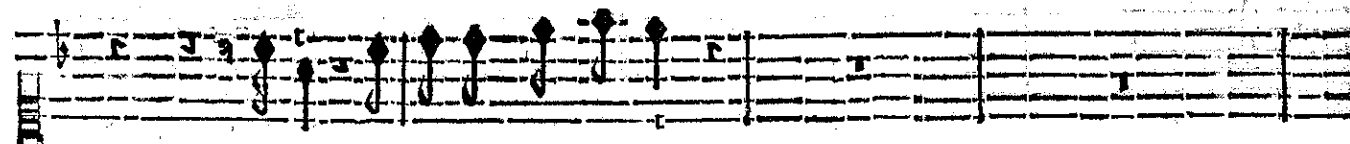
BASSE-CONTINUE.



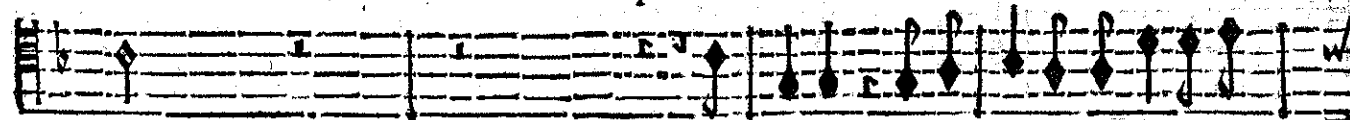
rude? Vous m'accusez d'ingratitude? Apprenez moy du moins les crimes que j'ay



BASSE-CONTINUE.

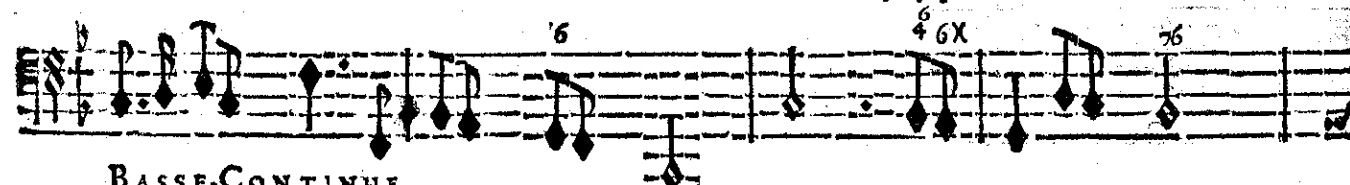


Allez, laissez mon cœur en paix.

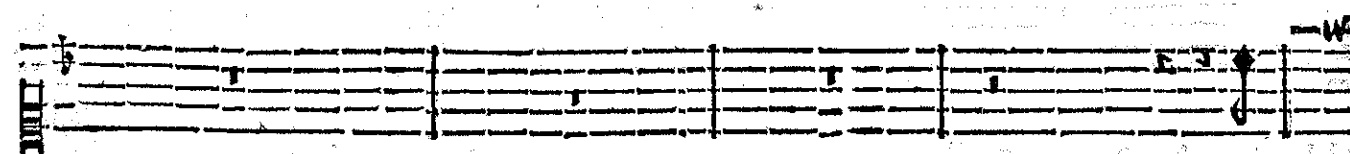


faits.

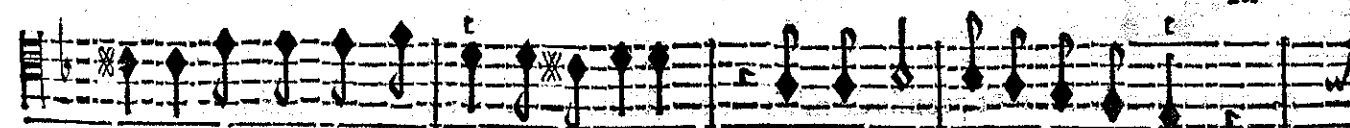
Cli- mene j'ay promis de vous estre fi-



BASSE-CONTINUE.



In-

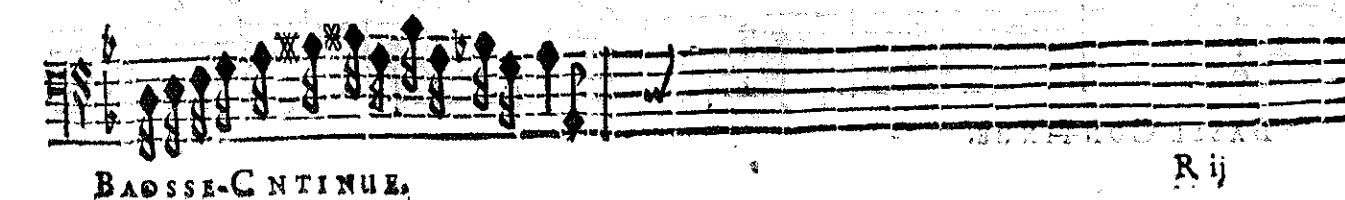
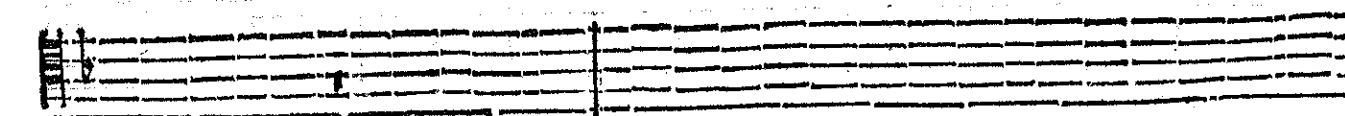
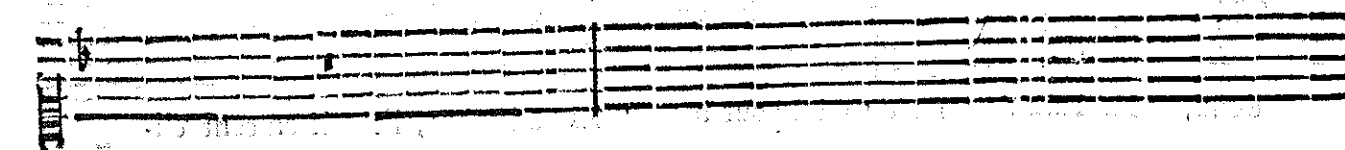
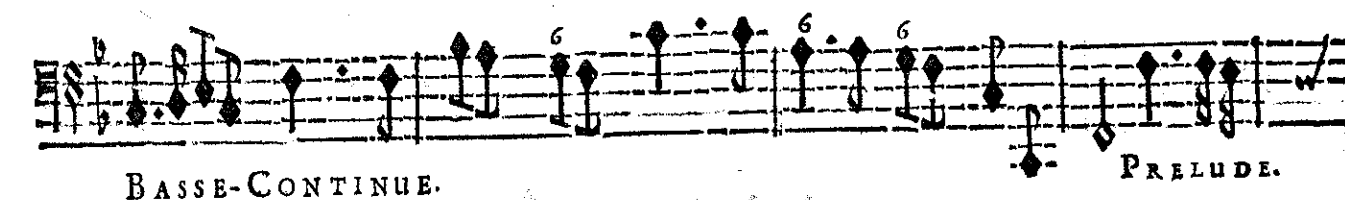
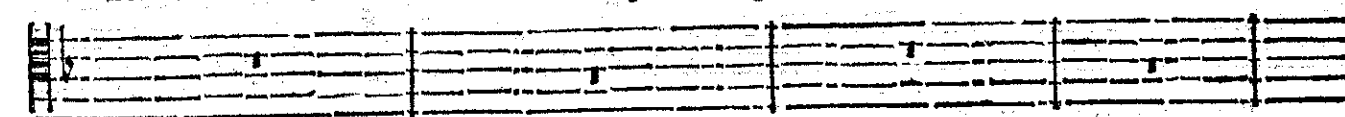
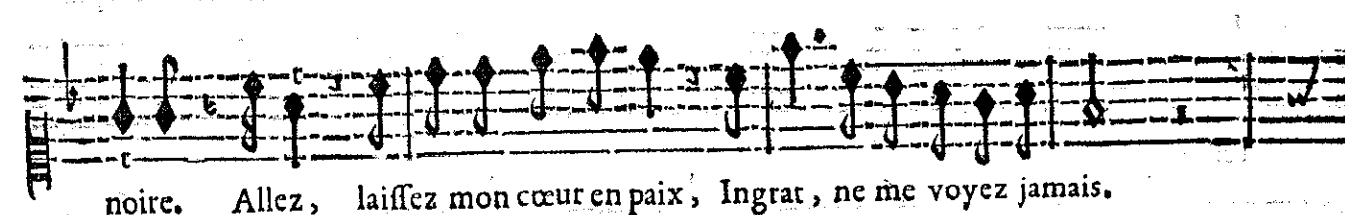
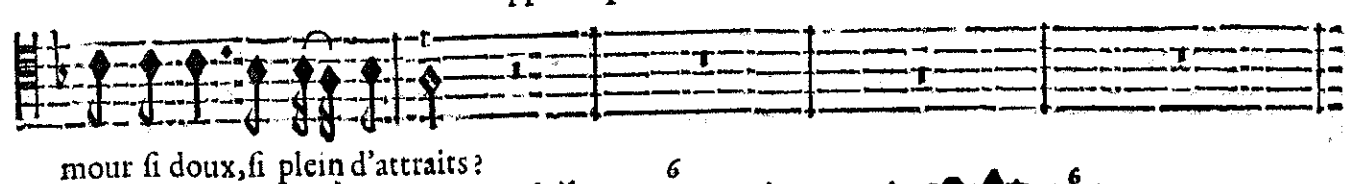
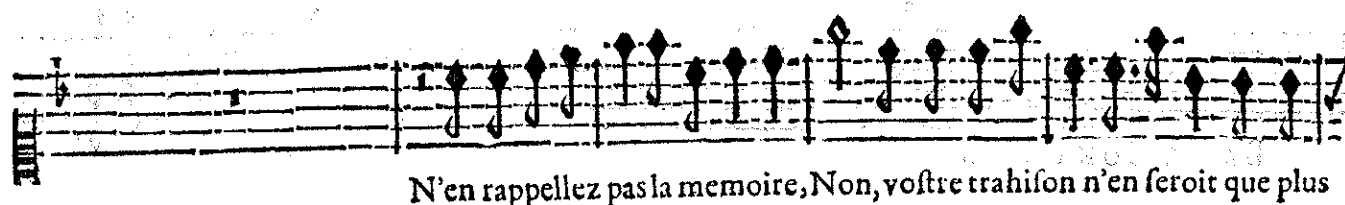
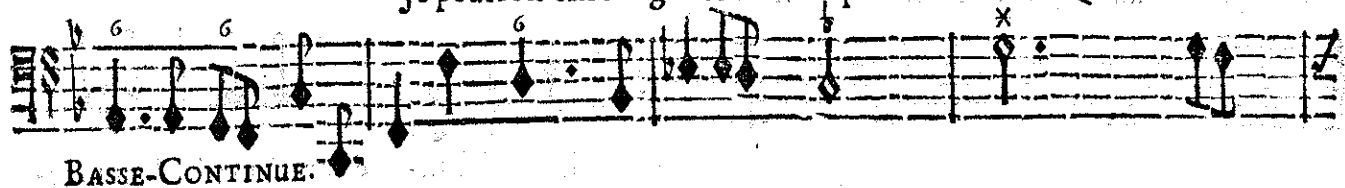
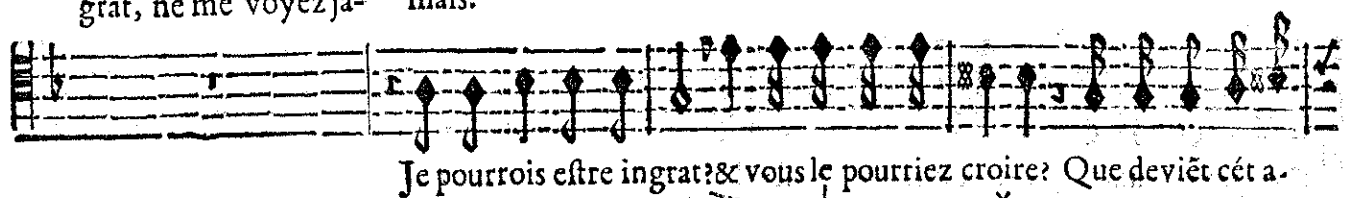
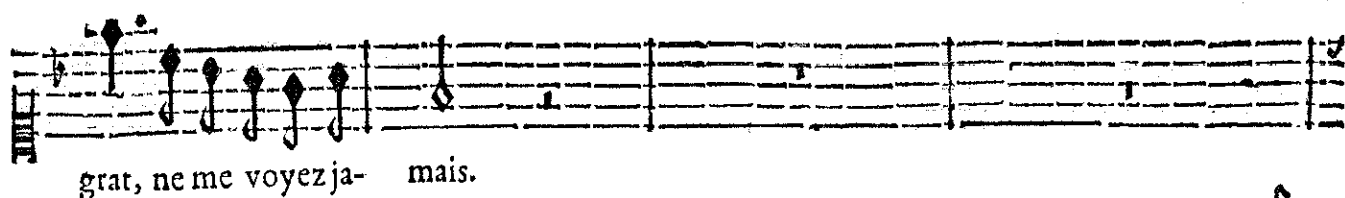


delle, Fussiez vous cent fois plus cruelle;

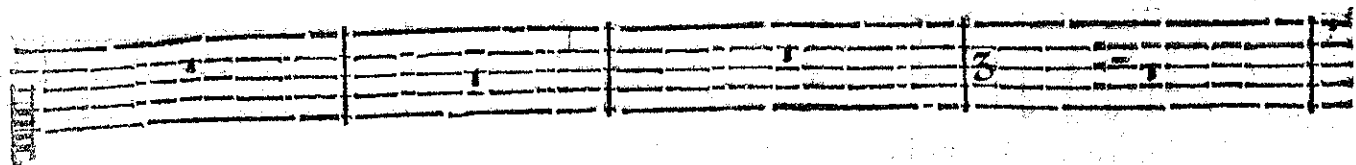
De nouveau je vous le promets.



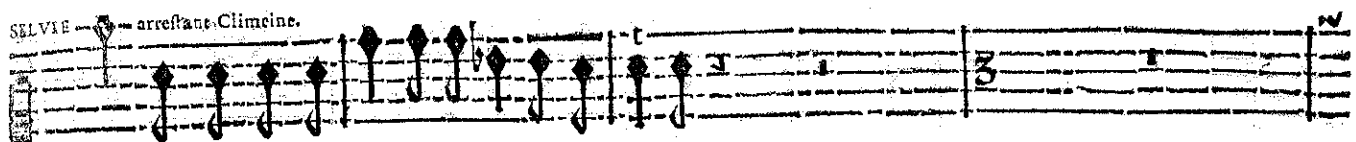
BASSE-CONTINUE.



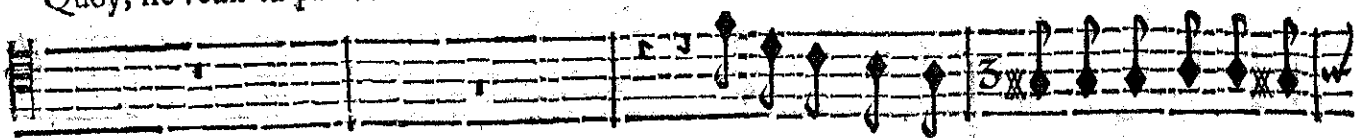
BALLET



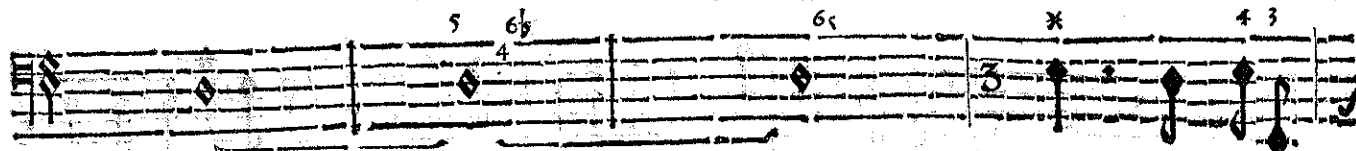
SÉLVIE — arceffant Climeine.



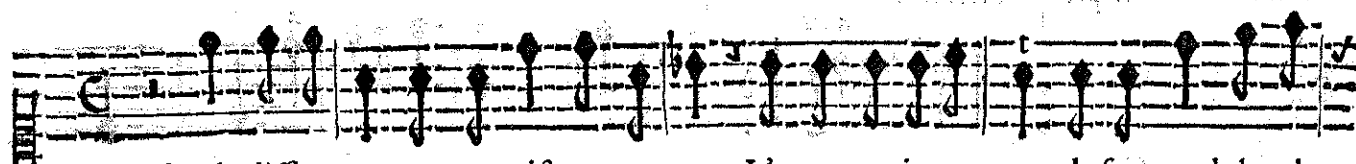
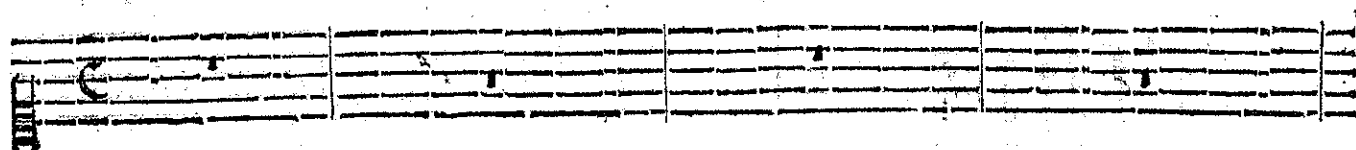
Quoy, ne veux-tu pas voir une fefte fi belle?



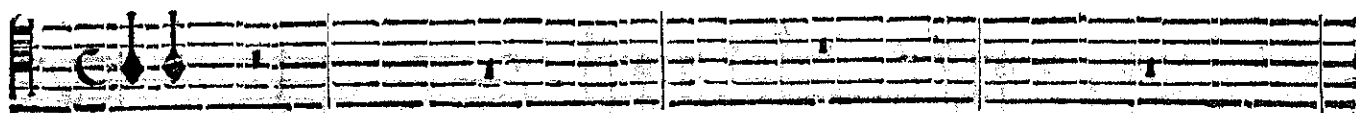
Climeine m'aban- donne à ma douleur mor-



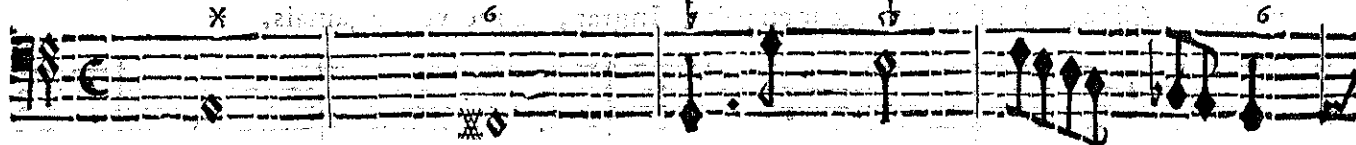
BASSE-CONTINUE.



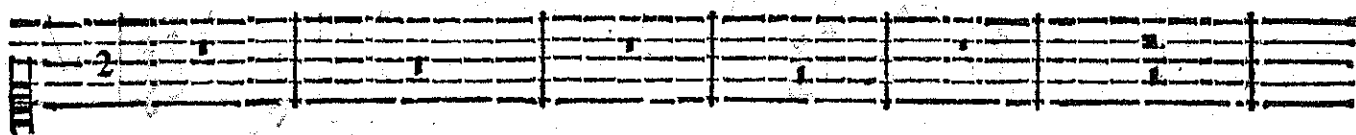
Quels differents peuvent naître entre vous? L'amour unit vos cœurs de fes nœuds les plus



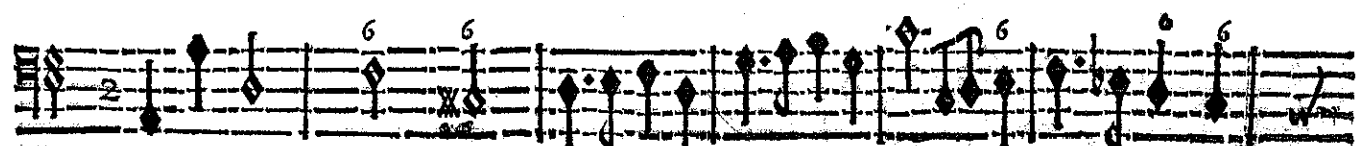
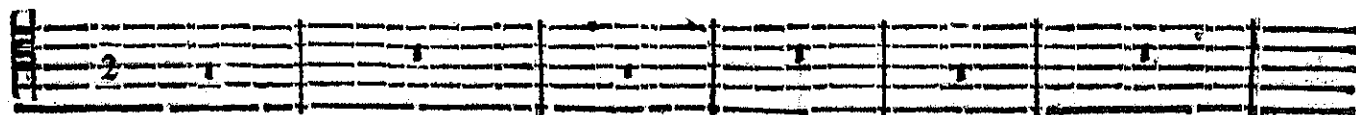
telle.



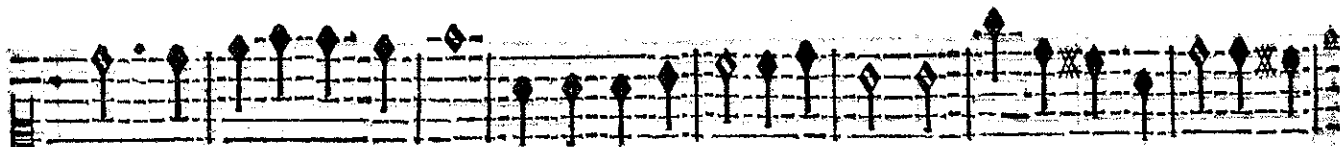
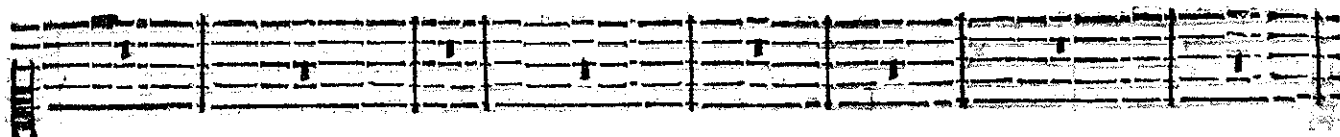
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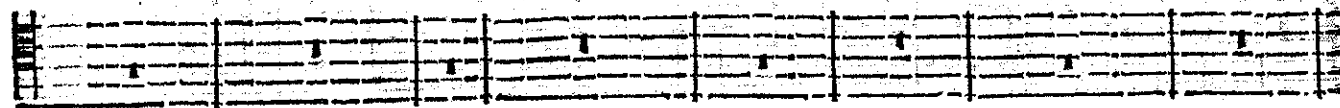
doux, La Paix defcend du Ciel pour bannir les allarmes, Et fait en cent cli-



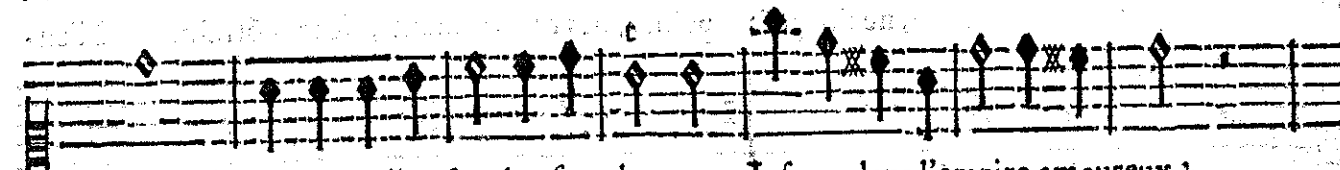
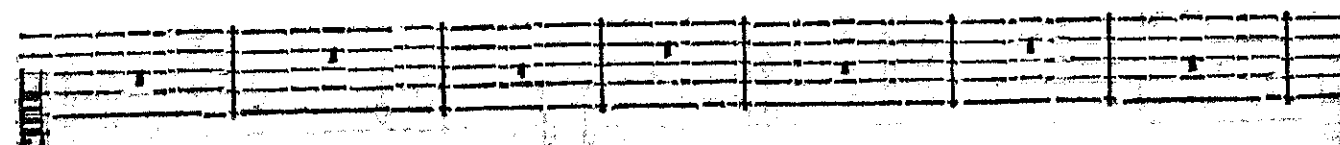
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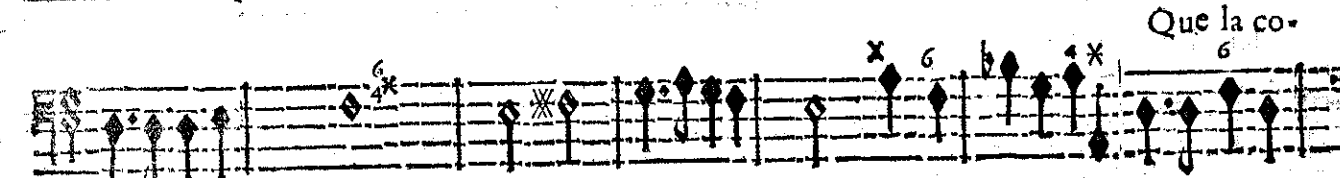
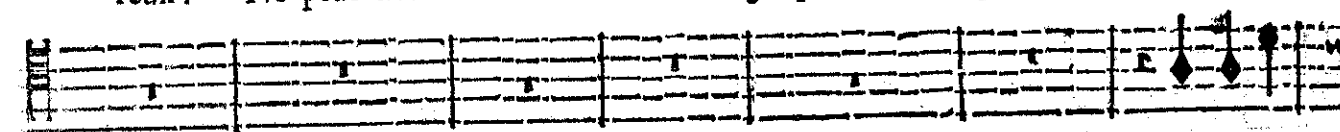
mats regner un calme heureux; Ne peut-elle estendre ses charmes Jusques dans l'empire amou-



BASSE-CONTINUE.

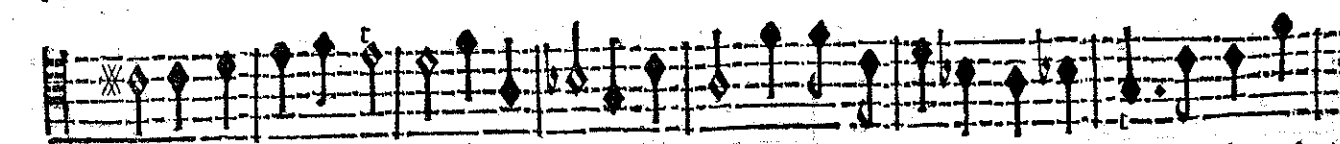
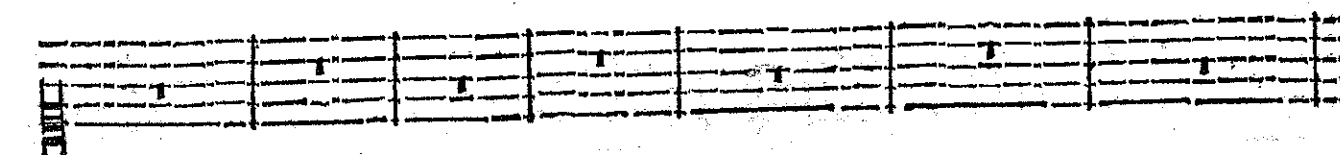
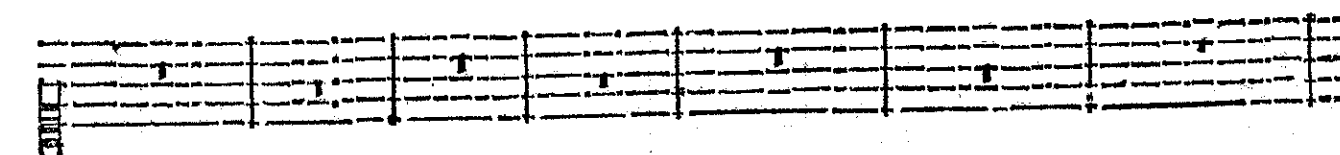


reux? Ne peut-elle estendre ses charmes Jusques dans l'empire amoureux?



Que la co-

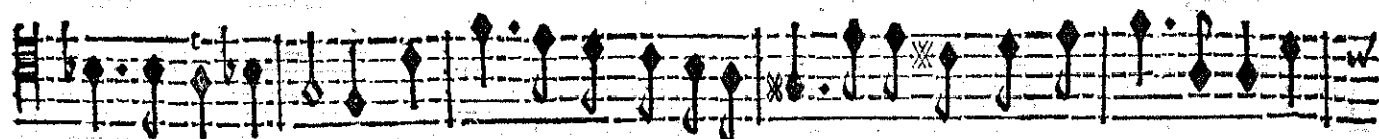
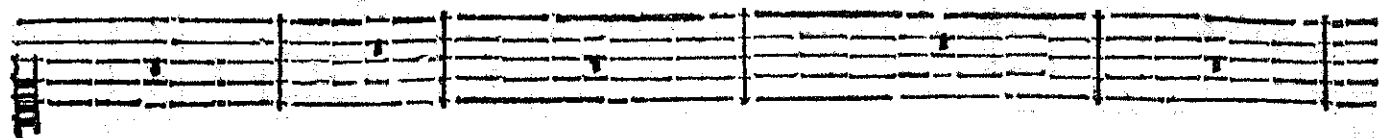
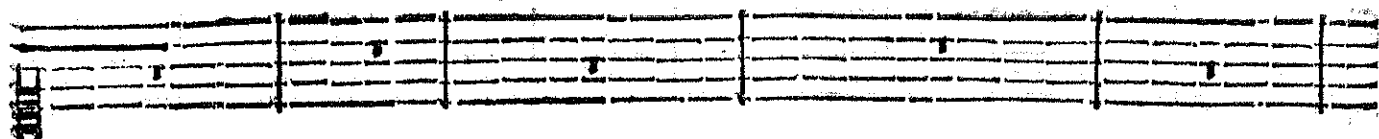
BASSE-CONTINUE.



lere De ma Bergere Est terrible pour moy/Rien ne m'inspire tant d'effroy Que le mal-



BASSE-CONTINUE.



heur de luy déplaire. La Foudre preste à m'accabler Me feroit moins trembler Que la co-

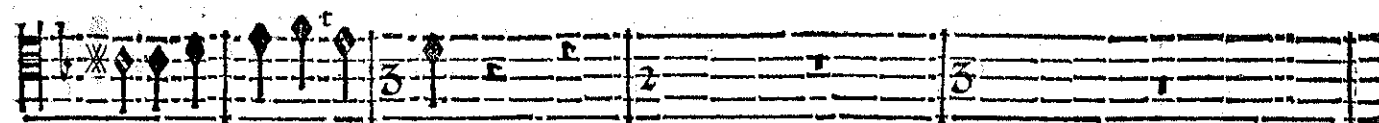
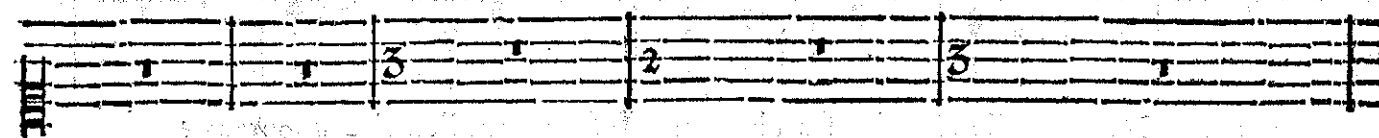


BASSE-CONTINUE.

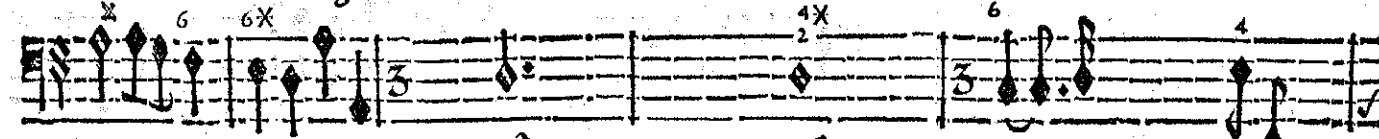


Climène parlante à Silvie.

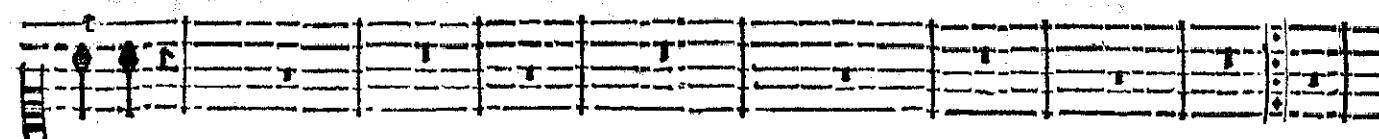
Non, ne t'oppose point à mes ressentiments, Ne me cōtraints pas à l'en-



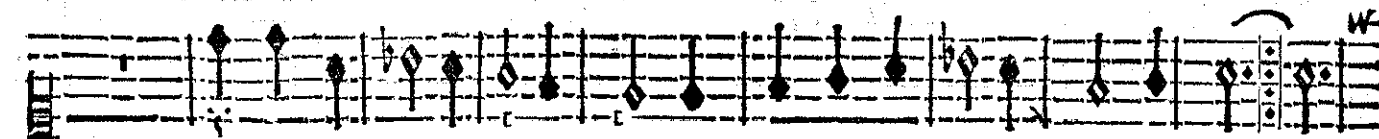
lere De ma Berge- re.



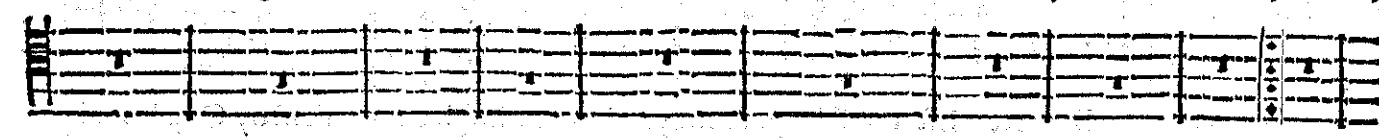
BASSE-CONTINUE.



tendre.



Lors qu'un amour fidelle & tendre Vous doit donner des jours charmants, mants,



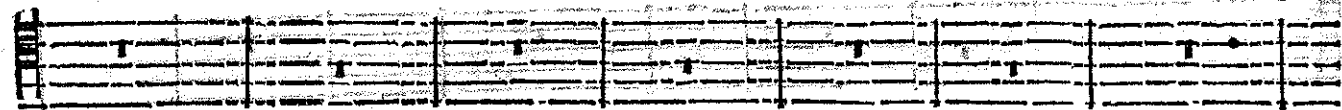
BASSE-CONTINUE.

D U TEMPLE DE LA PAIX.

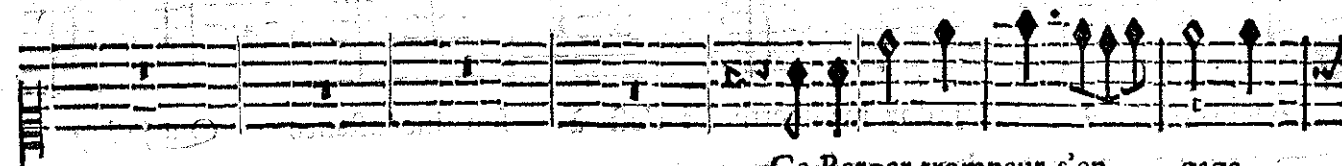
131



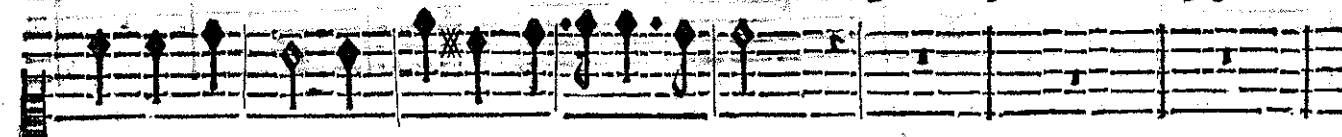
Quel plaisir pouvez-vous prendre A vous faire des tourments? Quel plaisir



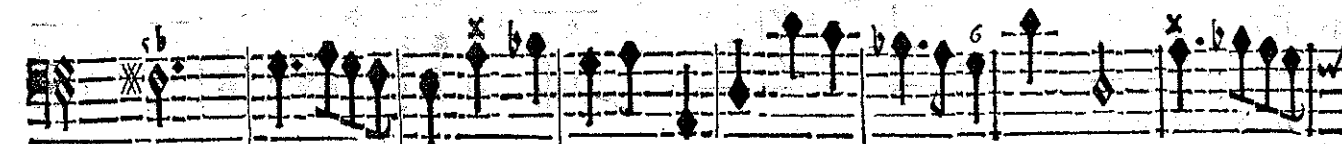
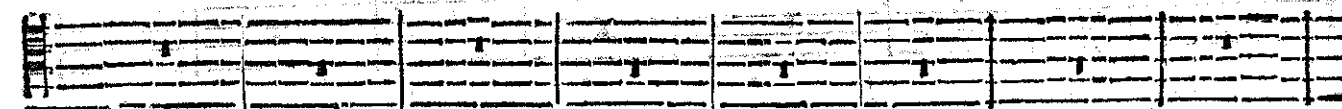
BASSE-CONTINUE.



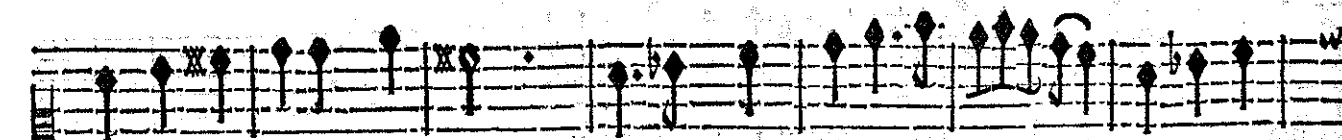
Ce Berger trompeur s'en- gage



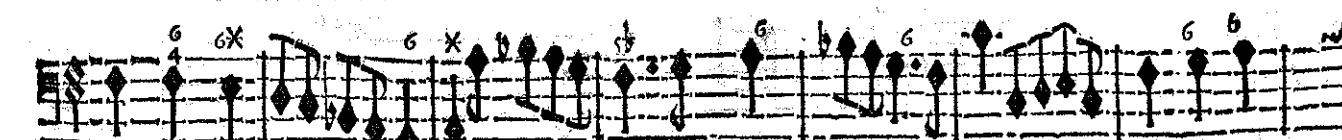
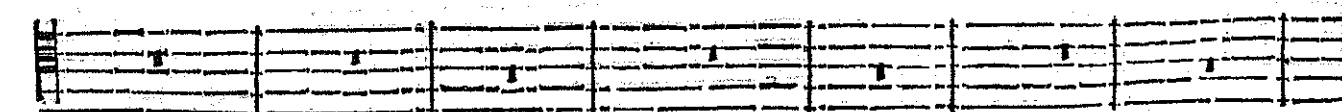
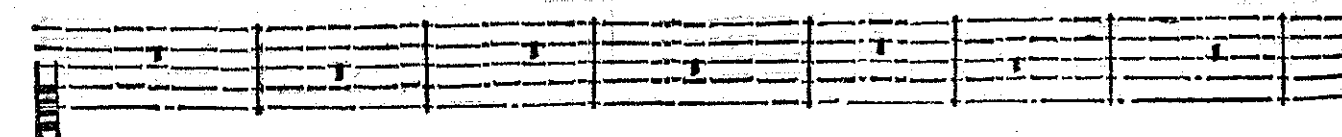
pouvez-vous prendre A vous faire des tourments?



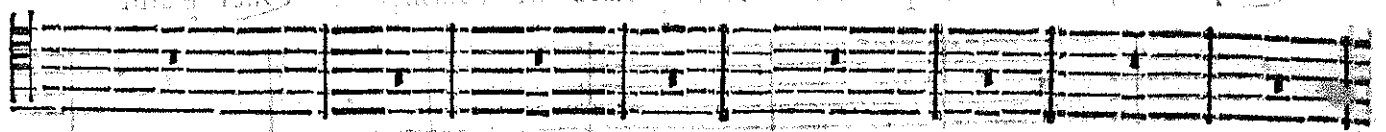
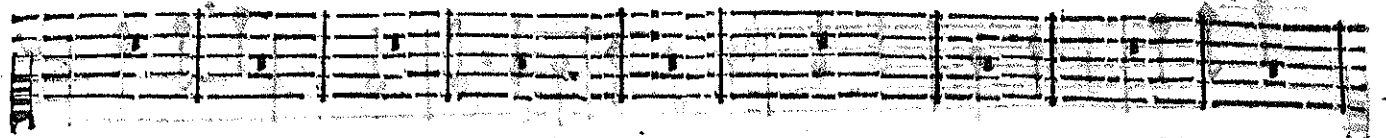
BASSE-CONTINUE.



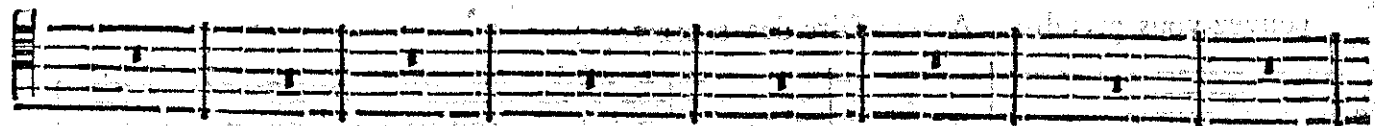
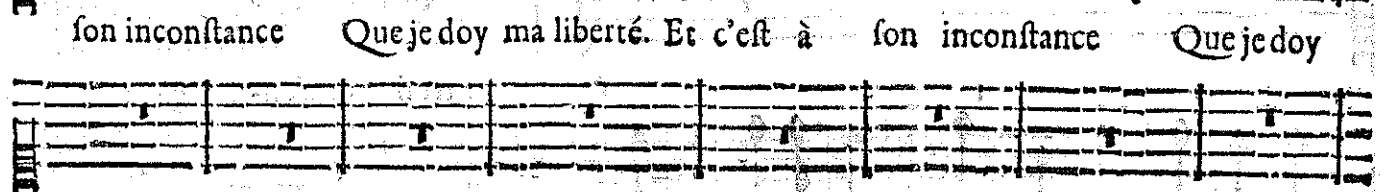
Dans de nouvelles amours: S'il n'eust point esté vola- ge Je l'aurois



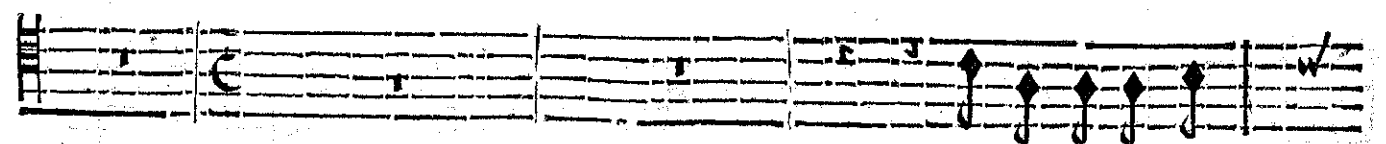
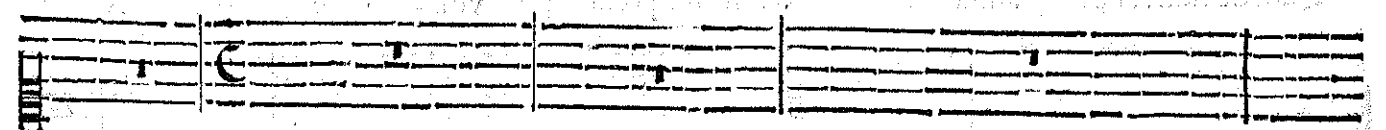
BASSE-CONTINUE.



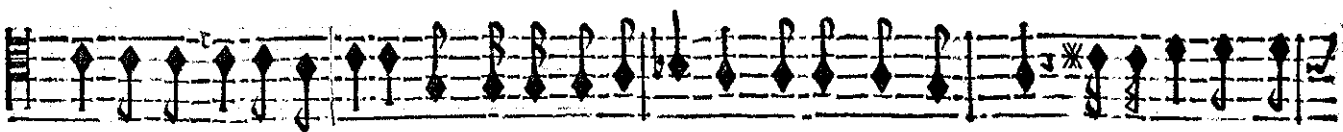
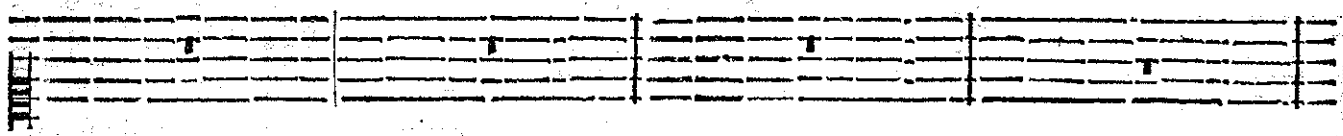
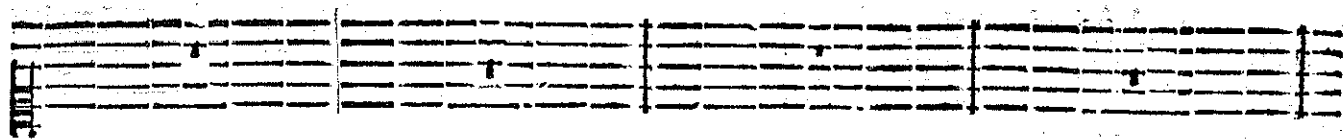
BASSE-CONTINUE.



BASSE-CONTINUE.



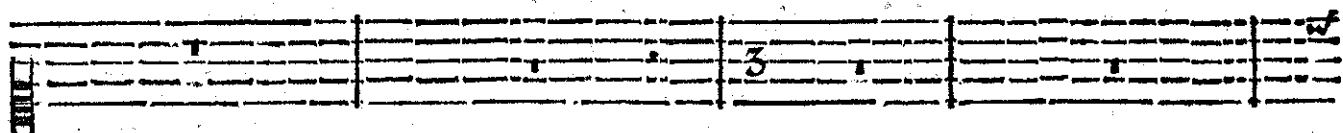
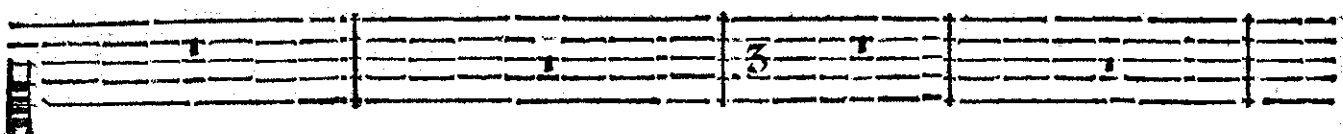
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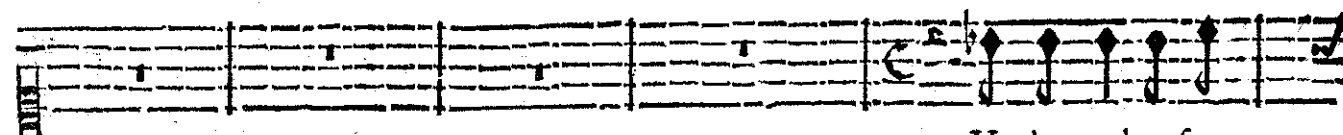
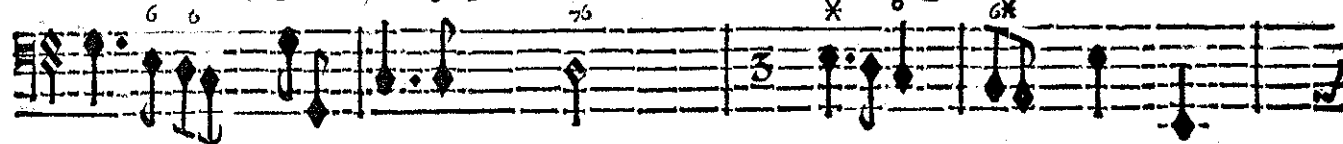
sein de m'unir avec elle; Mais son deffein fatal change en cét heureux jour, Deformais nostre Hy-



BASSE-CONTINUE.



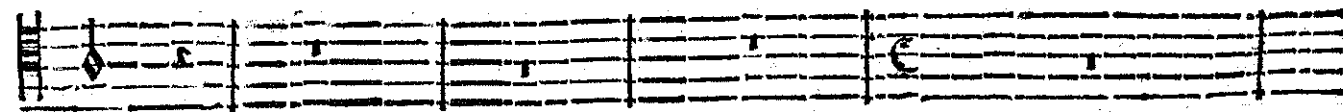
men est son unique envie. Je perdrois plustost la vie Que de trahir nostre a-



Un doux calme suc-



La colere qui te possede Doit finir avec ton er- reur.



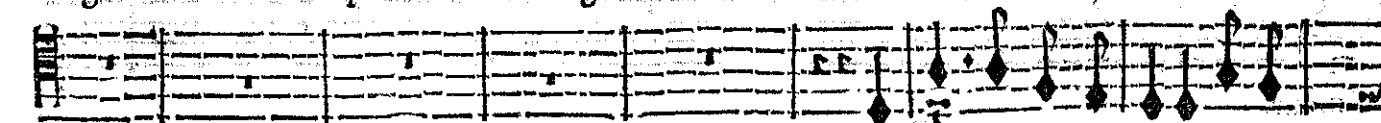
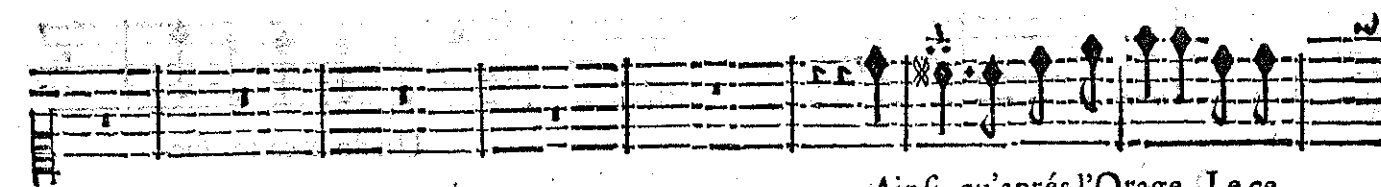
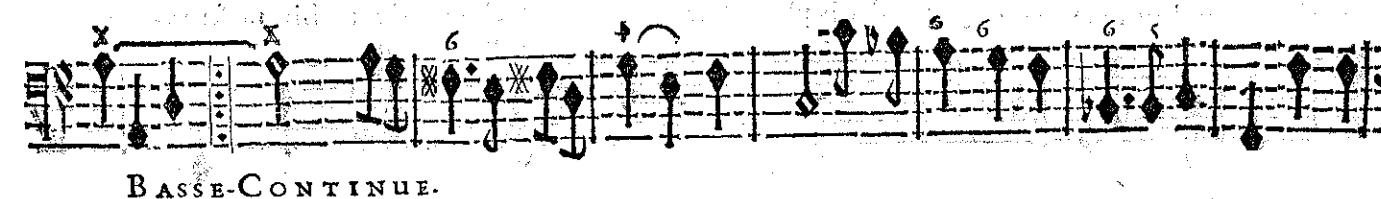
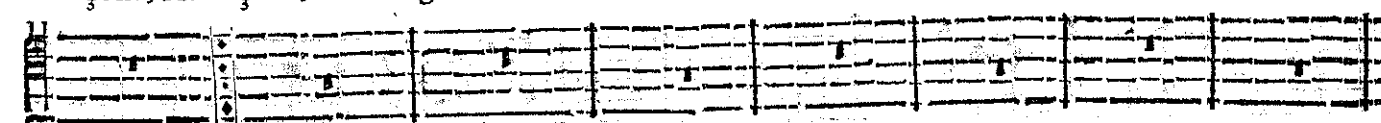
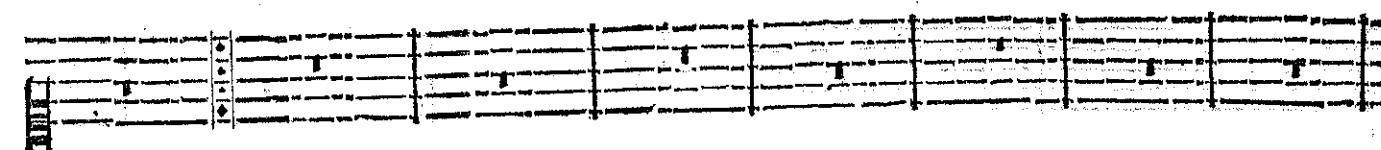
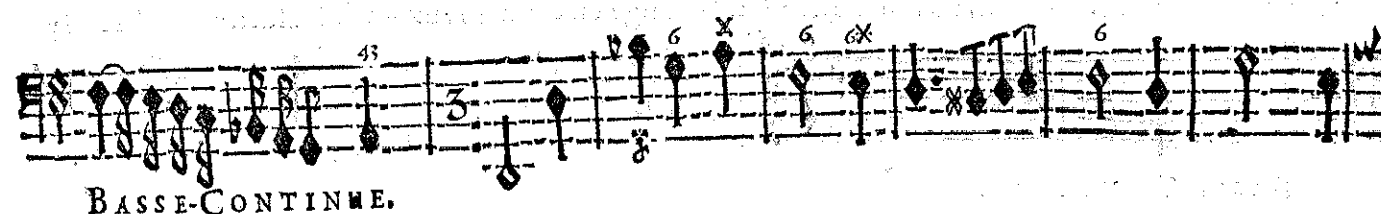
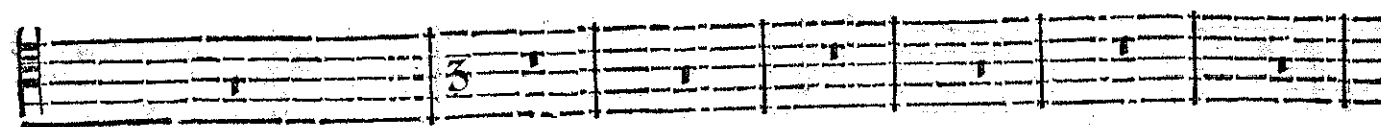
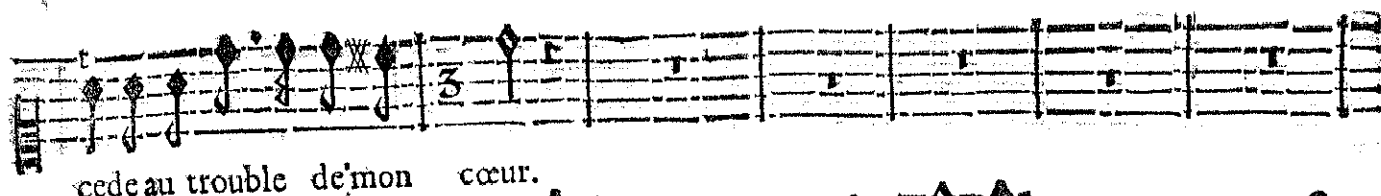
mour.



BASSE-CONTINUE.

S

BALLET



DU TEMPLE DE LA PAIX.

139

The first system of musical notation for 'The Merry Widow' features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. It begins with a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4. The next measure contains a quarter note on A4, a quarter note on G4, and a quarter note on F4. The third measure has a quarter note on E4, a quarter note on D4, and a quarter note on C4. The fourth measure contains a quarter note on B3, a quarter note on A3, and a quarter note on G3. The fifth measure has a quarter note on F3, a quarter note on E3, and a quarter note on D3. The sixth measure contains a quarter note on C3, a quarter note on B2, and a quarter note on A2. The seventh measure has a quarter note on G2, a quarter note on F2, and a quarter note on E2. The eighth measure contains a quarter note on D2, a quarter note on C2, and a quarter note on B1. The ninth measure has a quarter note on A1, a quarter note on G1, and a quarter note on F1. The tenth measure contains a quarter note on E1, a quarter note on D1, and a quarter note on C1. The eleventh measure has a quarter note on B0, a quarter note on A0, and a quarter note on G0. The twelfth measure contains a quarter note on F0, a quarter note on E0, and a quarter note on D0. The thirteenth measure has a quarter note on C0, a quarter note on B0, and a quarter note on A0. The fourteenth measure contains a quarter note on G0, a quarter note on F0, and a quarter note on E0. The fifteenth measure has a quarter note on D0, a quarter note on C0, and a quarter note on B0. The sixteenth measure contains a quarter note on A0, a quarter note on G0, and a quarter note on F0. The seventeenth measure has a quarter note on E0, a quarter note on D0, and a quarter note on C0. The eighteenth measure contains a quarter note on B0, a quarter note on A0, and a quarter note on G0. The nineteenth measure has a quarter note on A0, a quarter note on G0, and a quarter note on F0. The twentieth measure contains a quarter note on E0, a quarter note on D0, and a quarter note on C0. The system ends with a double bar line.

1-2-3 Flam-beau Sor-ci-du, l'om-bre Ni-ge, En-je-n, est que plus beau: Ain-beau: Apres

A single staff of music in treble clef, featuring a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and quarter notes, starting on G4 and ending on E4. The lyrics "The Lord's Prayer" are written below the staff.

[illegible]

BASSE-CONTINUE.

The first system of musical notation, consisting of a single staff with a treble clef. It contains 12 measures of music. The notation is in a simplified, stylized form, with notes represented by diamond shapes and stems. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in a major key with one flat (B-flat major). The notation is in a simplified, stylized form, with notes represented by diamond shapes and stems. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in a major key with one flat (B-flat major).

The first system of musical notation is on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics 'L'Espresso' are written below the staff, aligned with the notes G4 through D4.

la tempeste cruelle Qu'excitent les soupçons jaloux, L'Amour tendre & fidelle N'en de-

BASSE-CONTINUE.

The first system of musical notation for 'L'Espresso' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note C5, an eighth note B4, and a quarter note A4. The system ends with a double bar line.

[illegible]

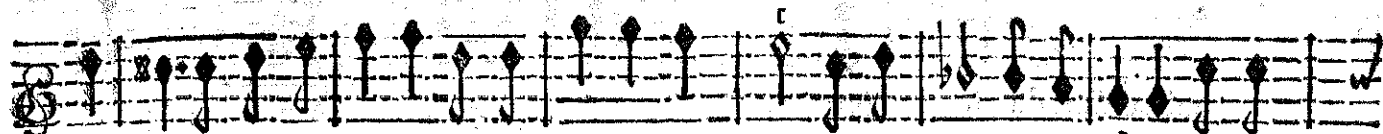
Sii

BASSE-CONTINUE.

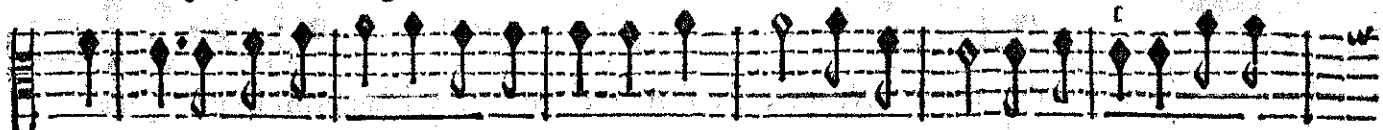
§ ij

B A L L E T

CHOEURS.



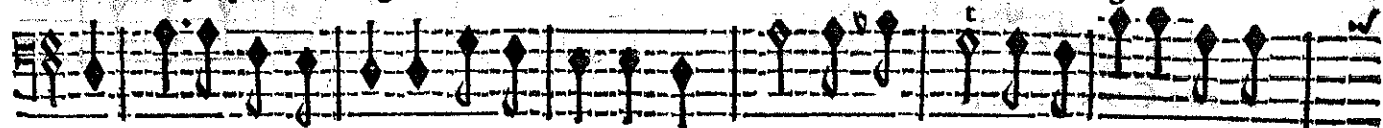
Ainsi qu'après l'o- rage, Le ce- leste Flambeau Sort du sombre nūage, Et n'en



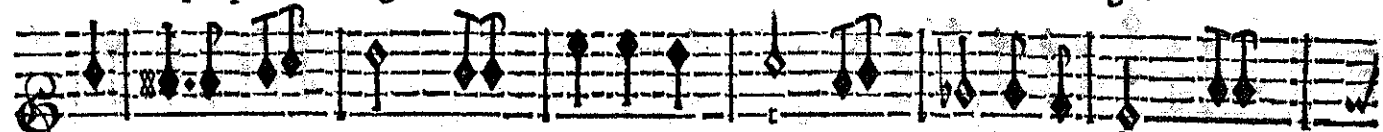
Ainsi qu'après l'o- rage, Le ce- leste Flambeau Sort du sombre nūage, Et n'en



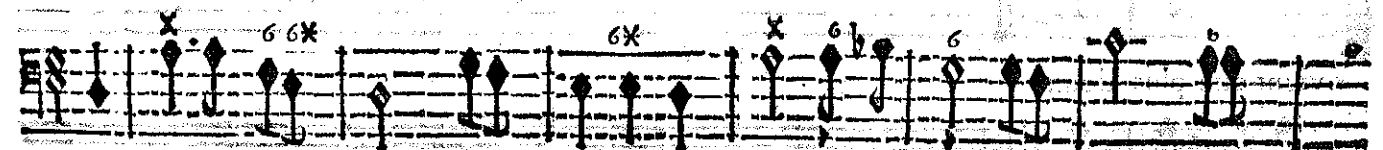
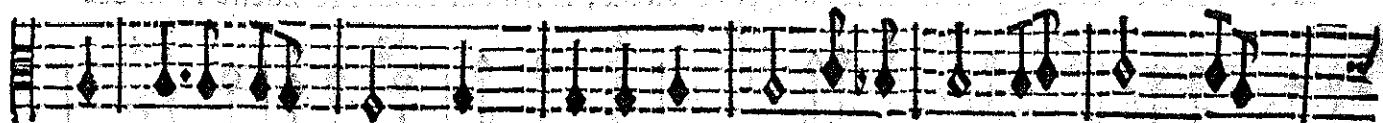
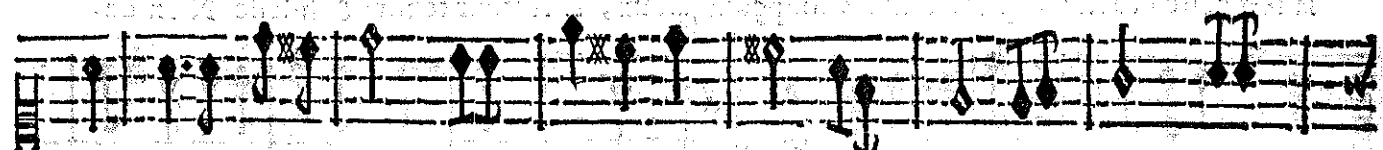
Ainsi qu'après l'o- rage, Le ce- leste Flambeau Sort du sombre nūage, Et n'en



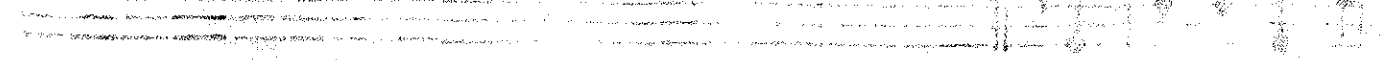
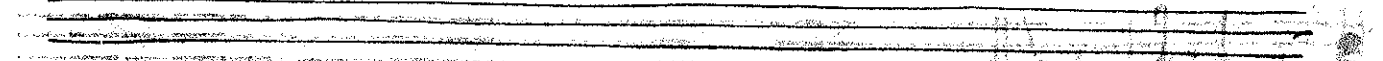
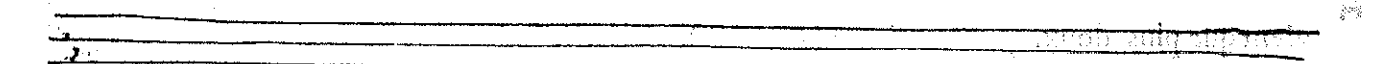
Ainsi qu'après l'o- rage, Le ce- leste Flambeau Sort du sombre nūage, Et n'en



V I O L O N S.

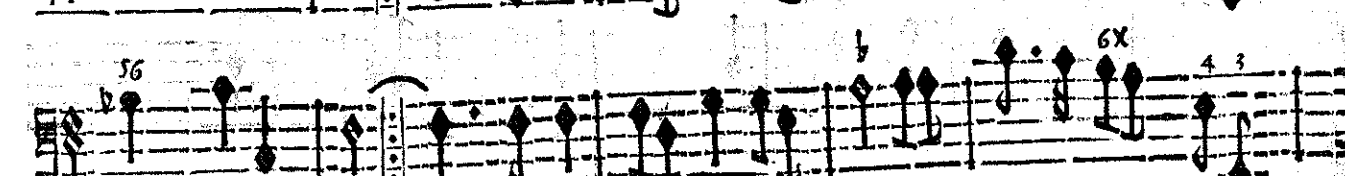
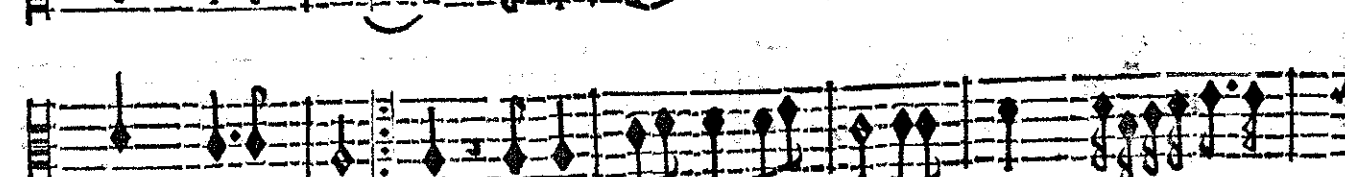


B A S S E - C O N T I N U E.

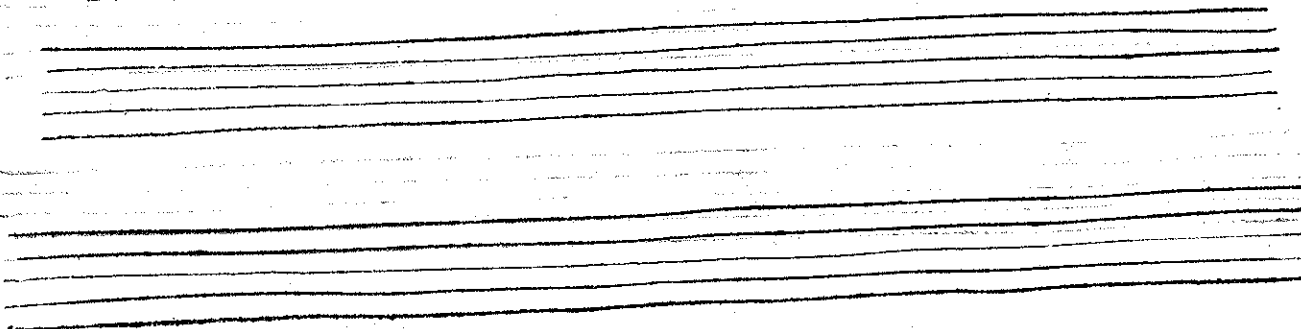


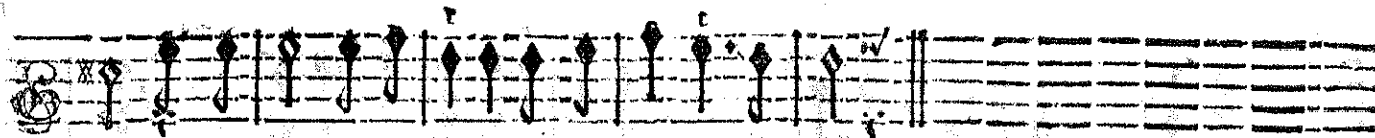
DU TEMPLE DE LA PAIX.

14.

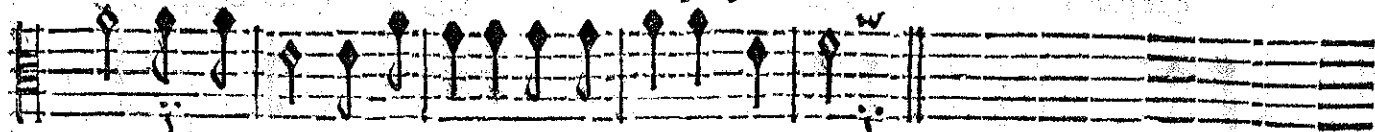


BASSE-CONTINUE.

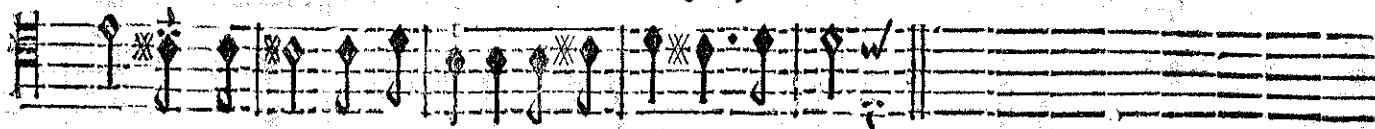




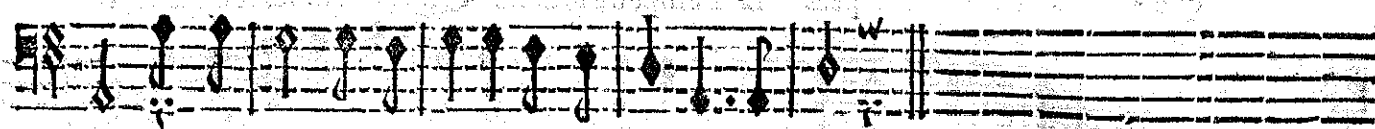
loux. L'amour tendre & fidelle N'en devient que plus doux.



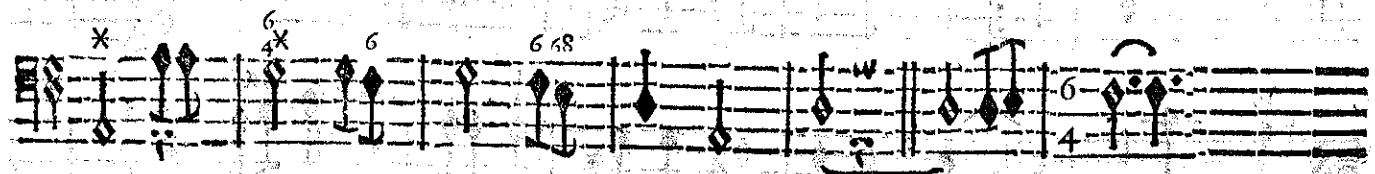
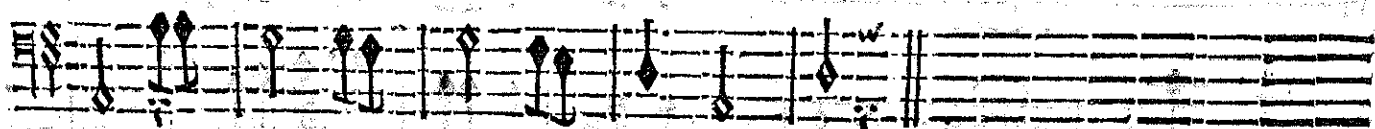
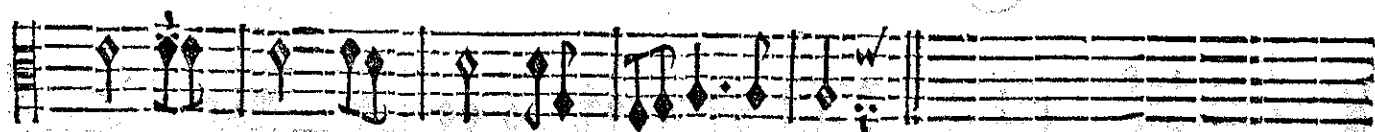
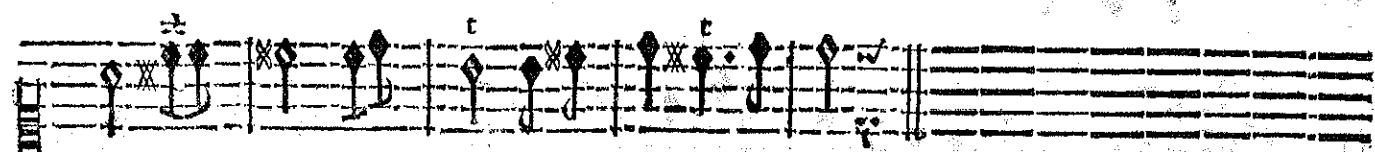
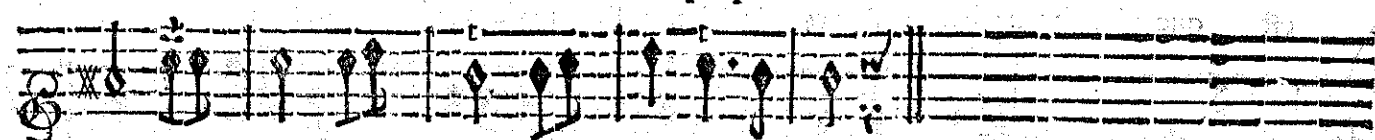
loux. L'Amour tendre & fidelle N'en devient que plus doux.



loux. L'amour tendre & fidelle N'en devient que plus doux.



loux. L'amour tendre & fidelle N'en devient que plus doux.



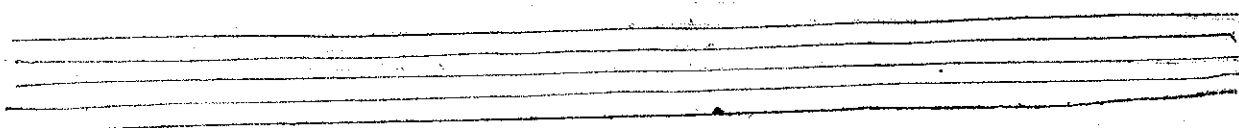
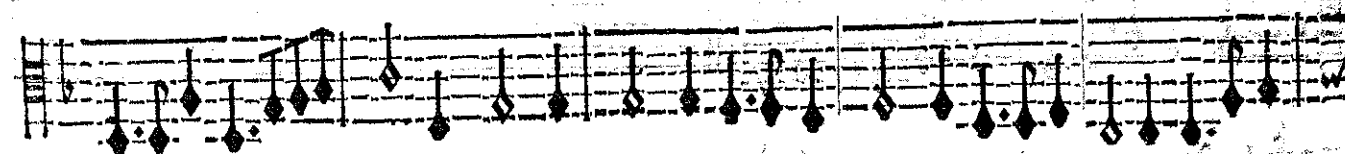
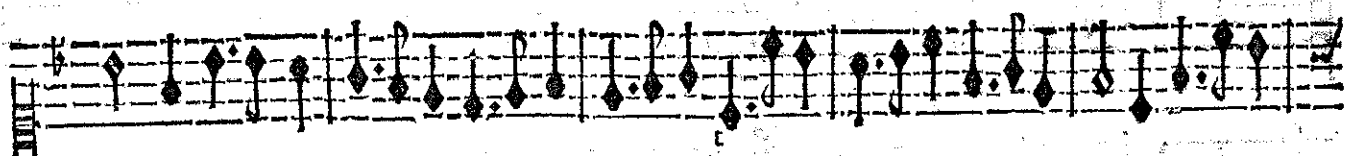
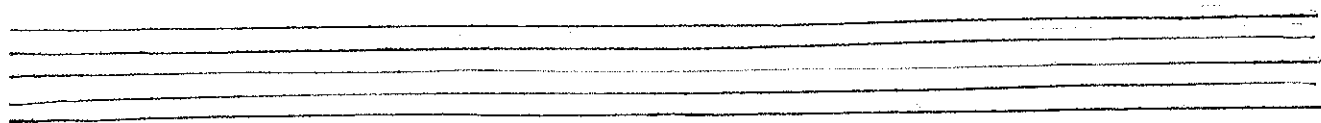
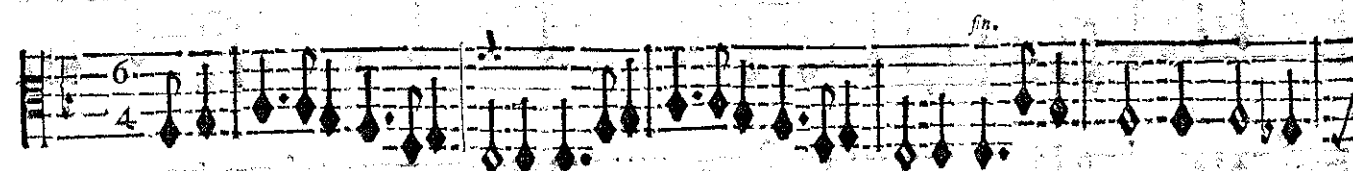
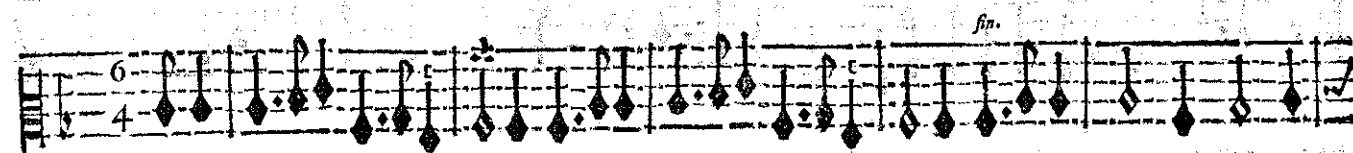
DU TEMPLE DE LA PAIX.

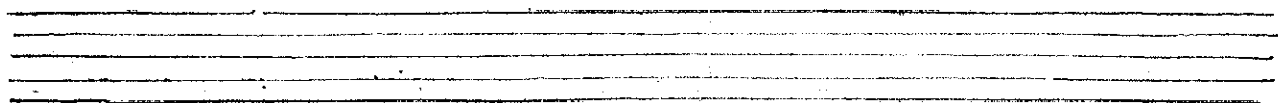
143

ENTRÉE DES SAUVAGES DE L'AMÉRIQUE.



RONDEAU.






DU TEMPLE DE LA PAIX.

145

doux.

doux.



doux.

2/4

The musical score consists of a single melodic line on a five-line staff. The time signature is 2/4. The piece begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing rests. The overall mood is gentle, as indicated by the tempo marking 'doux.' (softly).

Nous avons traversé le vaste sein de l'Onde, Pour venir rendre hommage au

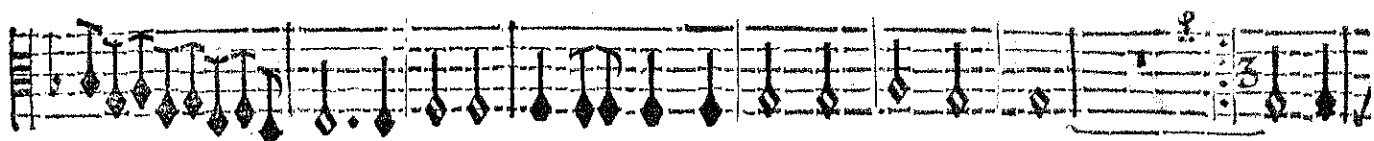
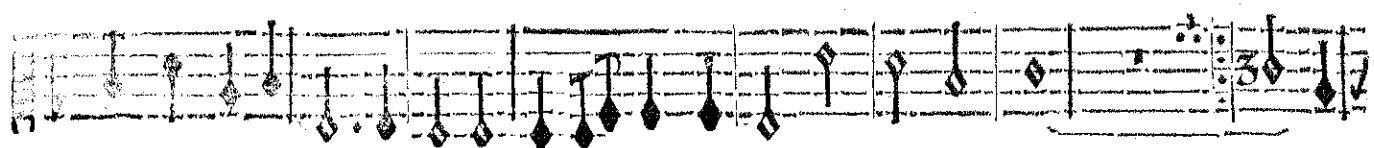
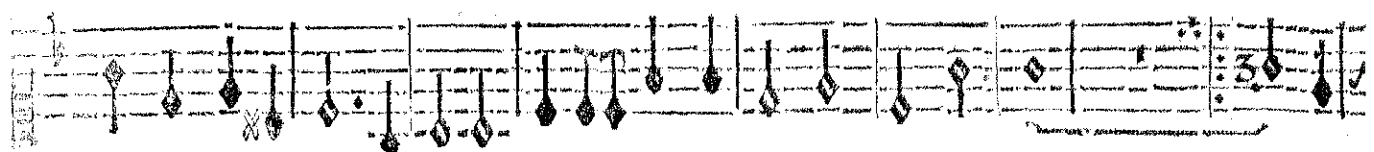
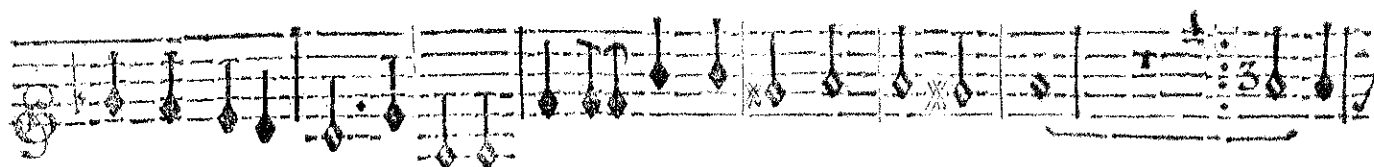
BASSE-CONTINUE.

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The notation is in a simple, folk-like style.

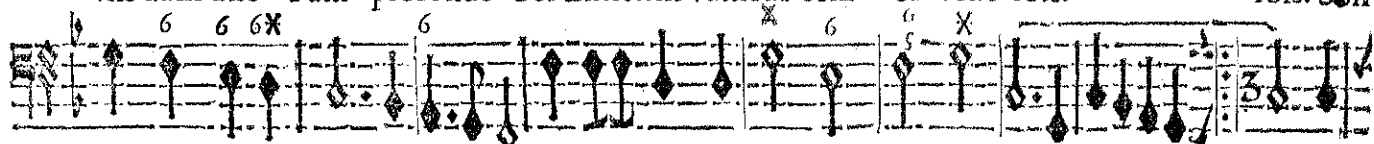
plus puissant des Roys: Il prefere au bonheur d'estre Vainqueur du Monde La gloire de re-

BASSE-CONTINUE.

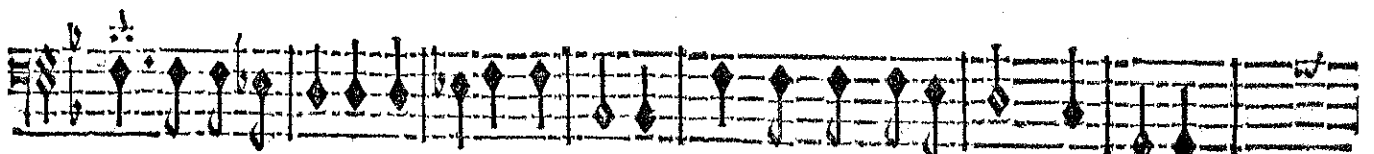
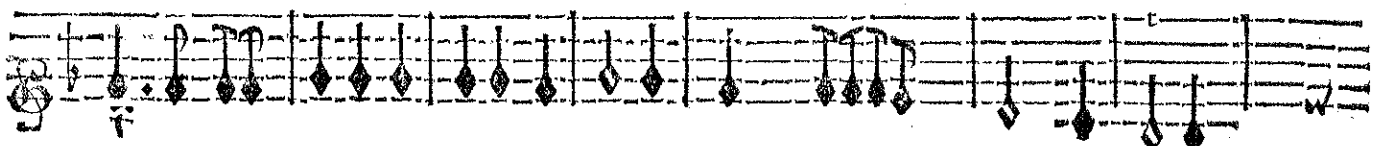
T



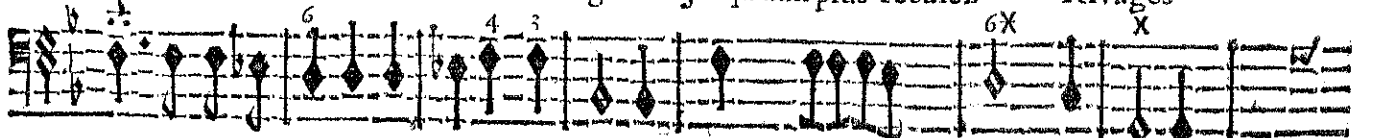
nir dans une Paix profonde Ses Ennemis vaincus cent & cent fois. fois. Son



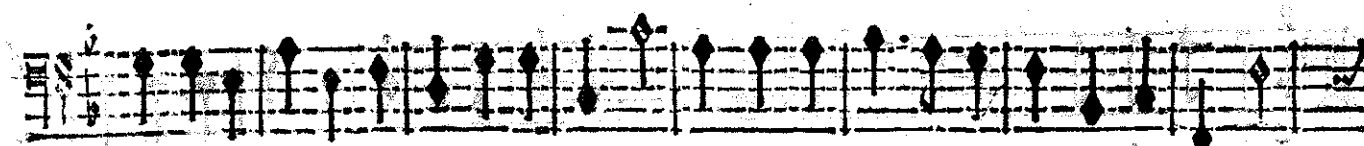
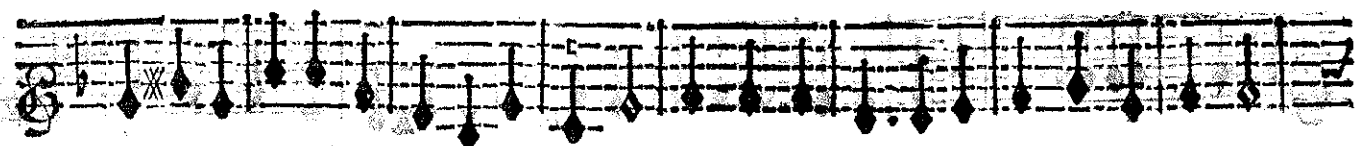
BASSE-CONTINUE.



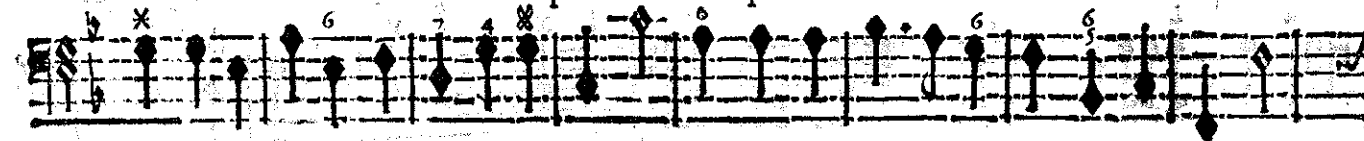
Nom est reveré des Nations sauvages. Jusqu'aux plus reculez Rivages



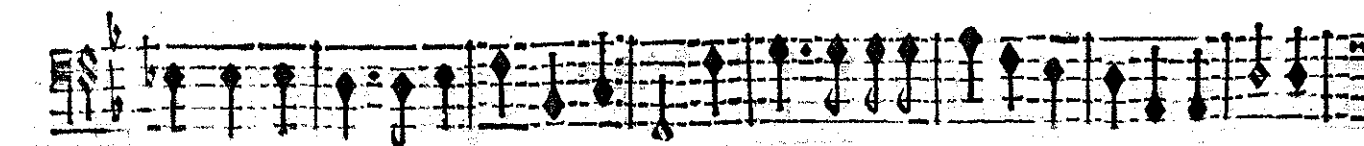
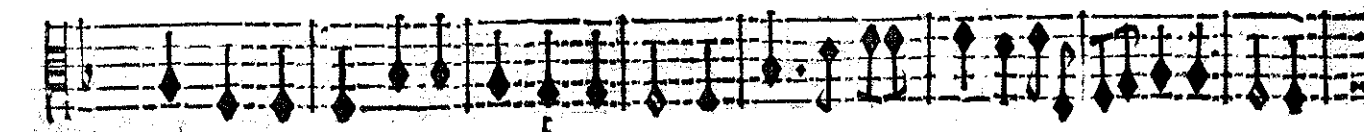
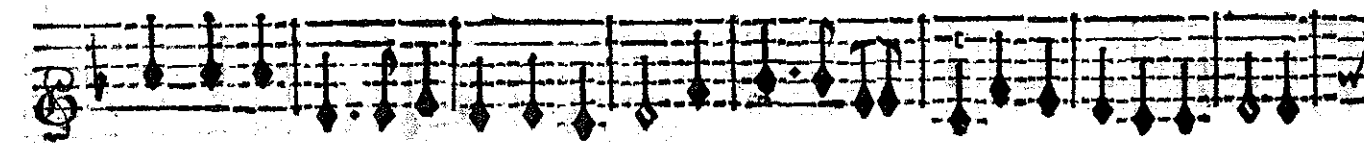
BASSE-CONTINUE.



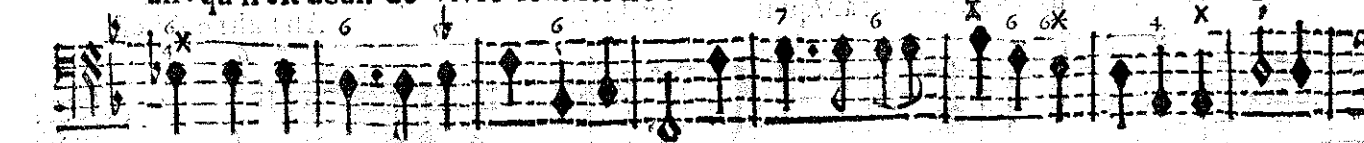
Tout retentit du bruit de ses Exploits; Ah! ah! qu'il est doux de vivre sous ses Loix. Ah!



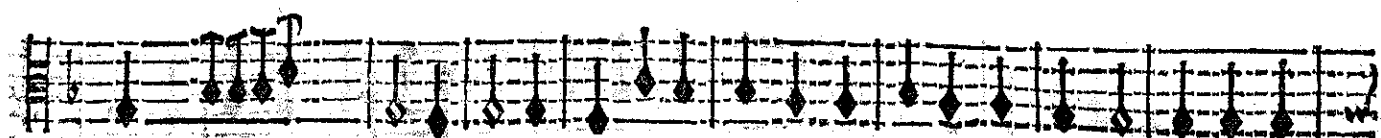
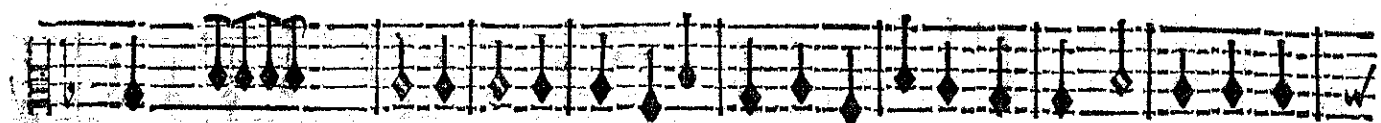
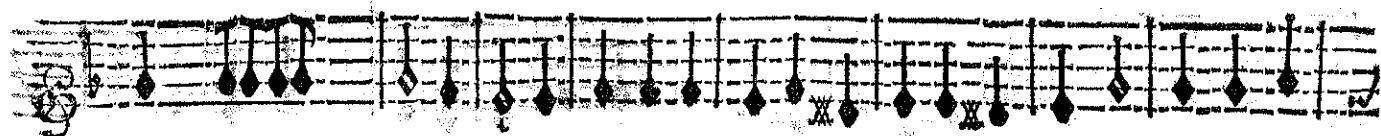
BASSE-CONTINUE.



ah! qu'il est doux de vivre sous ses Loix. Son nom est reveré des Nations sauvages.



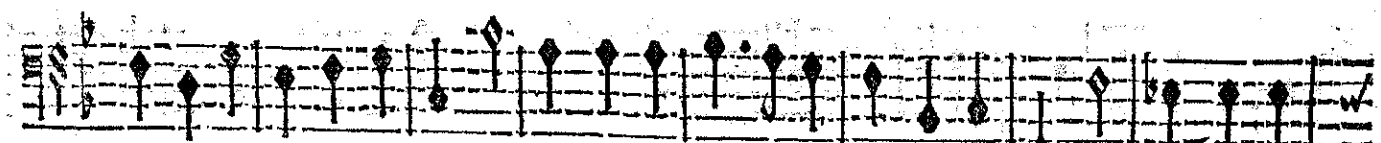
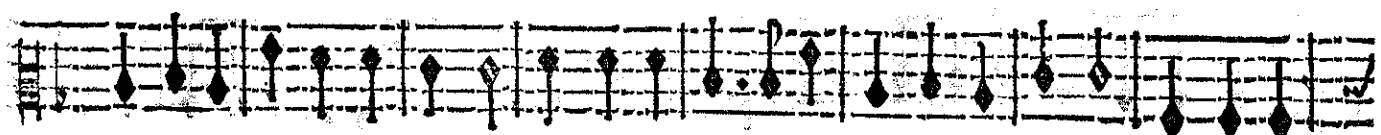
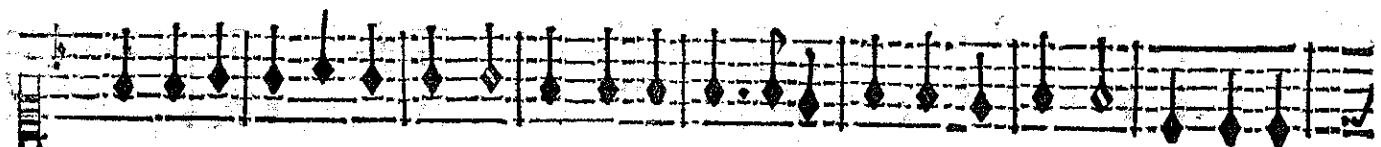
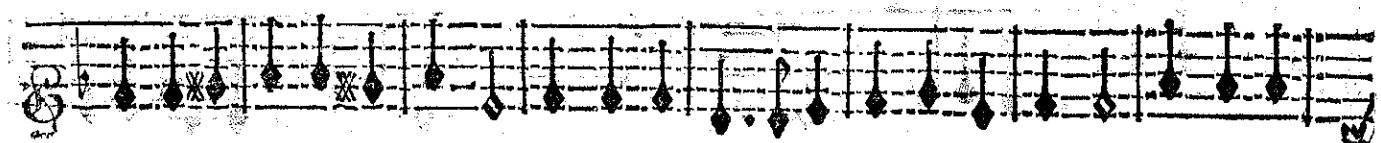
BASSE-CONTINUE.



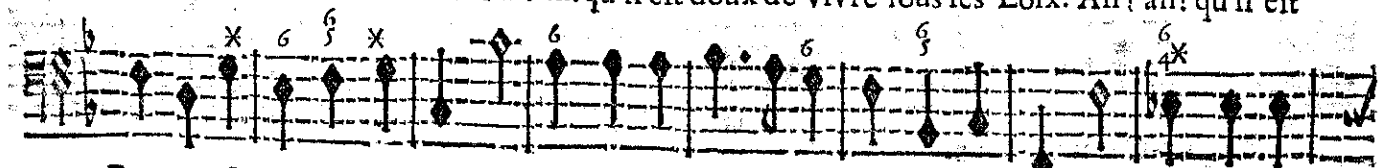
Jusqu'aux plus reculez Rivages, Tout retentit du bruit de ses Exploits. Ah! ah! qu'il est



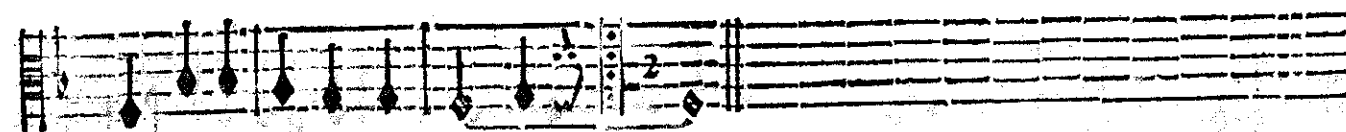
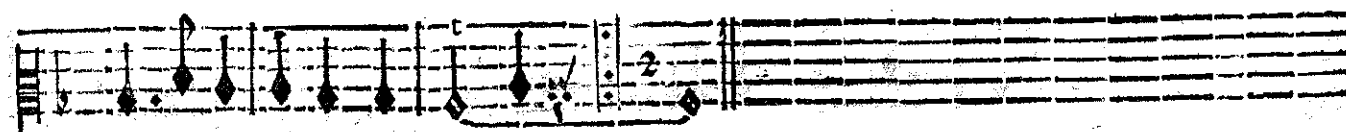
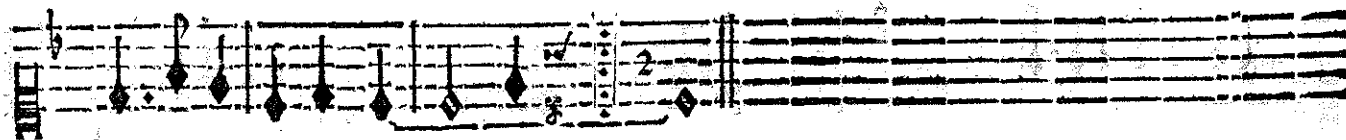
BASSE-CONTINUE.



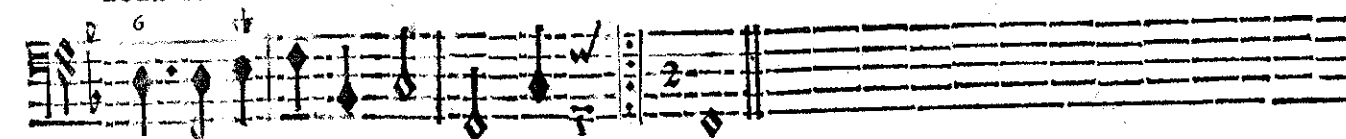
doux de vivre sous ses Loix. Ah! ah! qu'il est doux de vivre sous ses Loix. Ah! ah! qu'il est



BASSE-CONTINUE.



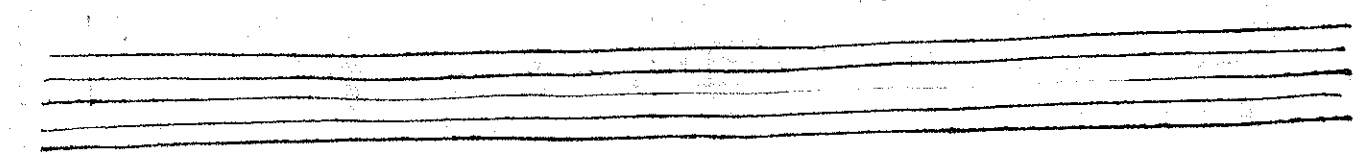
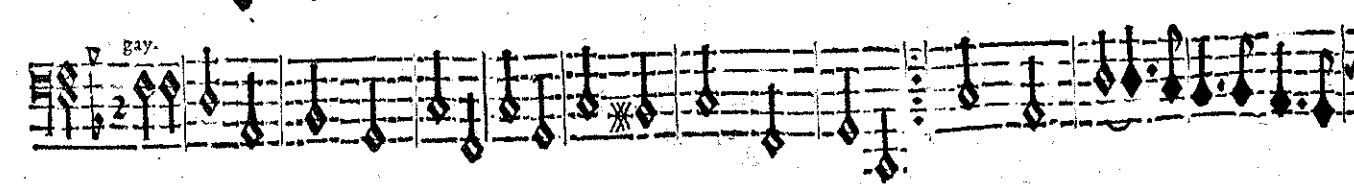
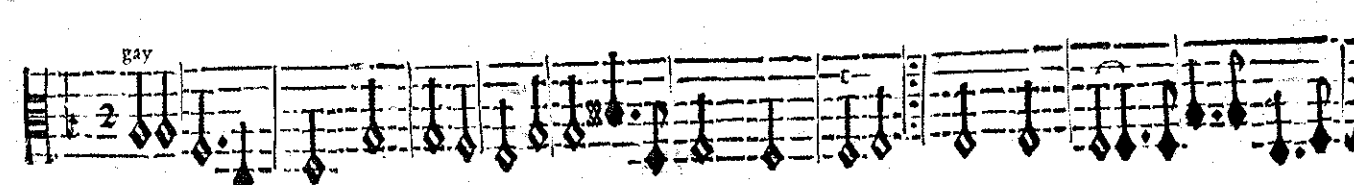
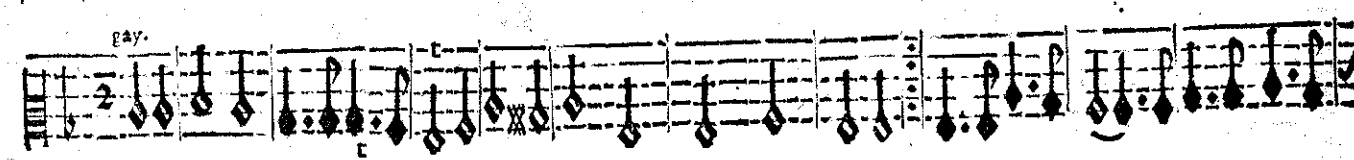
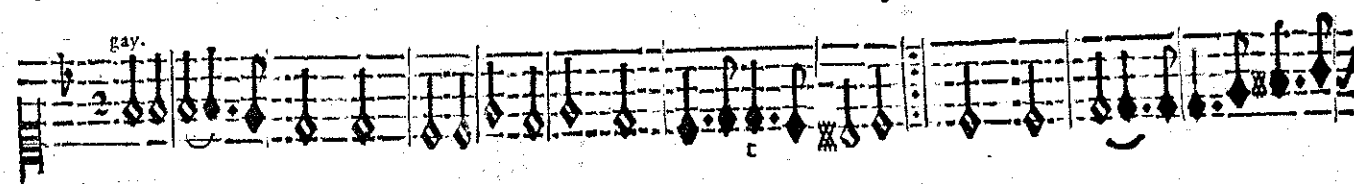
doux de vivre sous les Loix. Son Loix.



BASSE-CONTINUE.

Toutes les Basses reprennent le Chœur Son nom est reveré. page

SECOND AIR DES AMERIQUAINS.

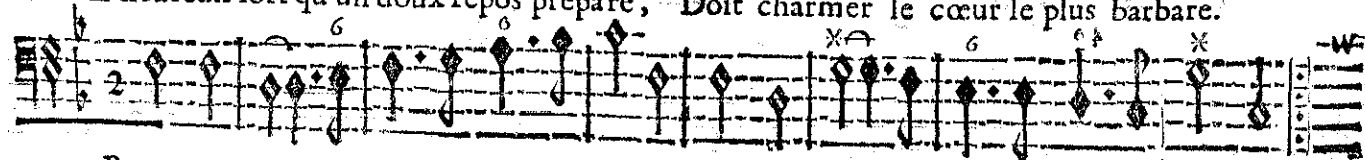




CHOEUR DES AMERIQUAINS.



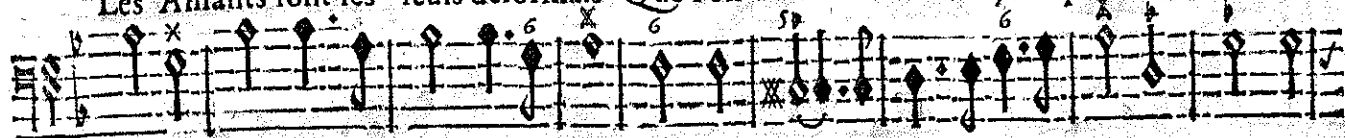
DANS ces lieux il faut que tout ressente Les douceurs d'une Paix si charmante.
L'heureux sort qu'un doux repos prepare, Doit charmer le cœur le plus barbare.



BASSE-CONTINUE.



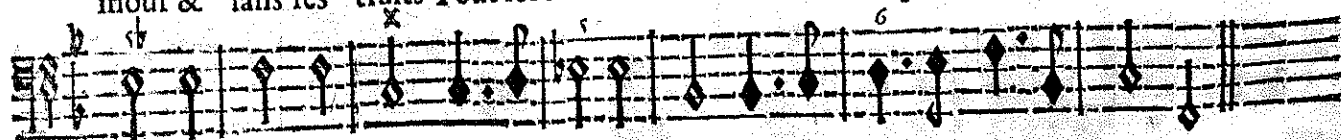
Les Amants sont les seuls deormais Que l'on doit entendre icy se plaindre: Sans l'A-



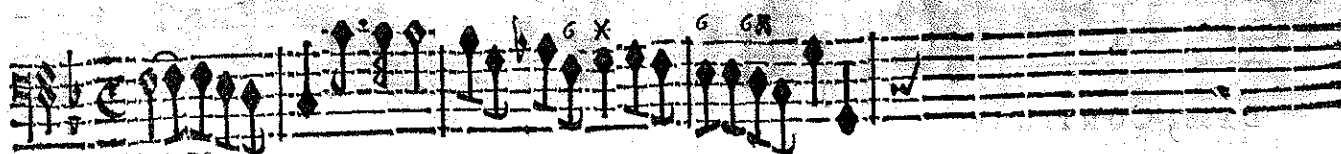
BASSE-CONTINUE.



mour & sans ses traits Tout seroit en Paix On n'auroit plus rien à craindre.



BASSE-CONTINUE.



PRELUDE.

BASSE-CONTINUE.

LICIDAS, ALCIPE, AMARYLLIS.

PRELUDE.

The prelude consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a sequence of eighth notes and a final measure with a double bar line. The bass staff begins with a bass clef and contains corresponding musical notation, including a sequence of eighth notes and a final measure with a double bar line.

LICIDAS.

The Licidas part is written on a single staff with a treble clef and a key signature of one flat. It consists of five measures, each containing a single note with a long duration, suggesting a slow tempo.

BASSE-CONTINUE.

The Basse-Continue part is written on a single staff with a bass clef and a key signature of one flat. It consists of five measures, each containing a single note with a long duration, suggesting a slow tempo.

The first system of the Basse-Continue part is written on a single staff with a bass clef and a key signature of one flat. It consists of five measures, each containing a single note with a long duration, suggesting a slow tempo.

The second system of the Basse-Continue part is written on a single staff with a bass clef and a key signature of one flat. It consists of five measures, each containing a single note with a long duration, suggesting a slow tempo.

The third system of the Basse-Continue part is written on a single staff with a bass clef and a key signature of one flat. It consists of five measures, each containing a single note with a long duration, suggesting a slow tempo.

The fourth system of the Basse-Continue part is written on a single staff with a bass clef and a key signature of one flat. It consists of five measures, each containing a single note with a long duration, suggesting a slow tempo.

The fifth system of the Basse-Continue part is written on a single staff with a bass clef and a key signature of one flat. It consists of five measures, each containing a single note with a long duration, suggesting a slow tempo.

The sixth system of the Basse-Continue part is written on a single staff with a bass clef and a key signature of one flat. It consists of five measures, each containing a single note with a long duration, suggesting a slow tempo.

BASSE-CONTINUE,

Douce

Paix qui dans ces Retraites Etablissez vostre séjour: Ah! Ah! vos douceurs ne sôt pas faites

BASSE-CONTINUE.

Pour les Cœurs troublez par l'Amour! Ah! vos douceurs ne sont pas faites Pour les Cœurs troublez

BASSE-CONTINUE.

BALLET

mour! Toute charmante que vous estes, Vous ne sçauriez calmer par vostre heureux retour

BASSE-CONTINUE.

Mes inquietudes se- cretes. Douce Paix qui dans ces Re- traites Establi-

BASSE-CONTINUE.

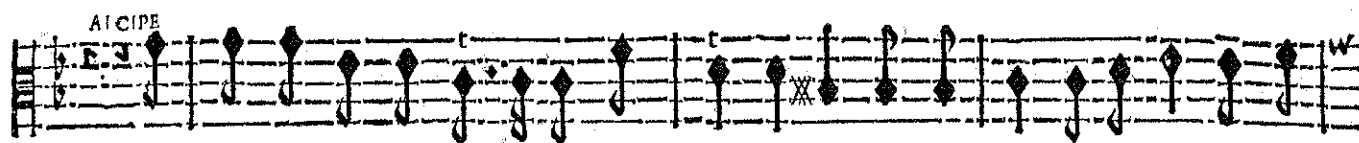
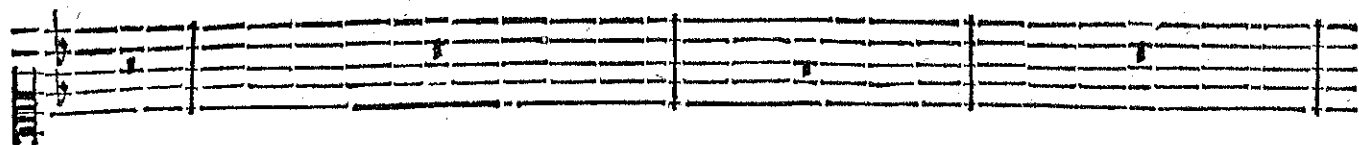
sez votre séjour, Ah! Ah! vos douceurs ne sont pas faites Pour les Cœurs troublez par l'A-

BASSE-CONTINUE.

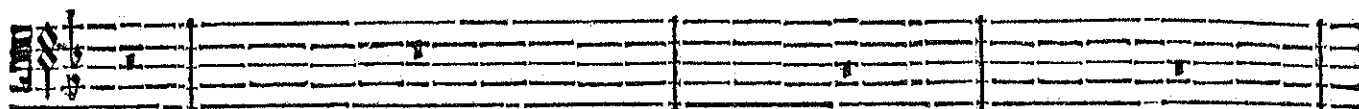
mour. Ah! vos douceurs ne sont pas faites Pour les Cœurs troublez par l'A- mour.

BASSE-CONTINUE.

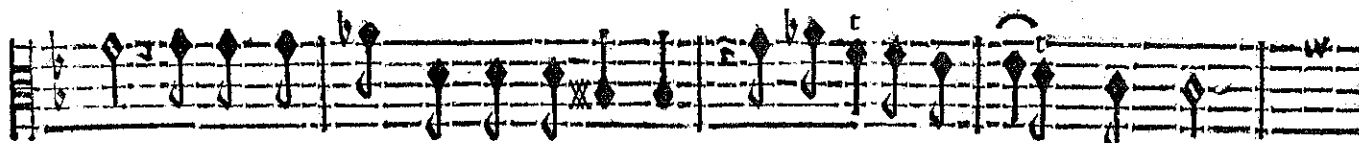
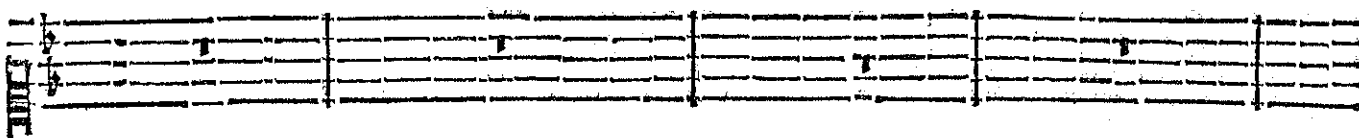
V ij



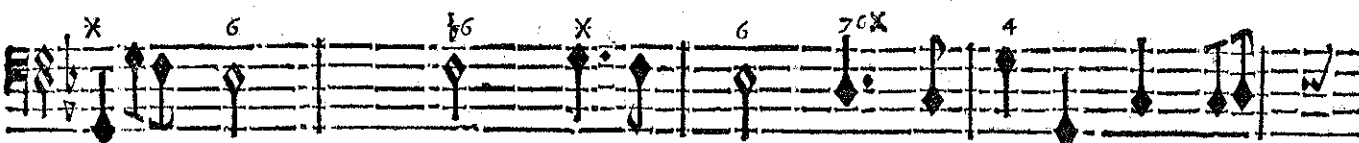
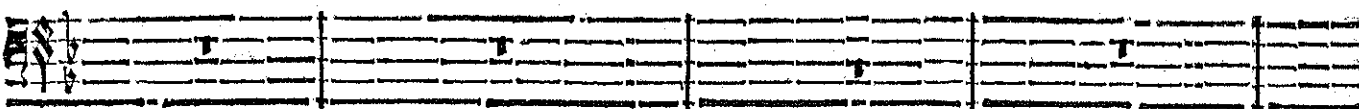
Te plaindras-tu toujours de l'amour tendre Qui me contraint de te suivre en tous



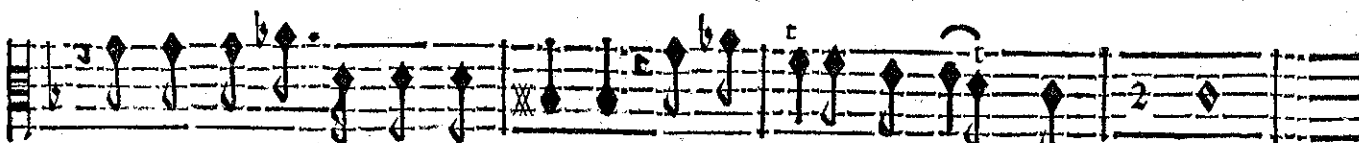
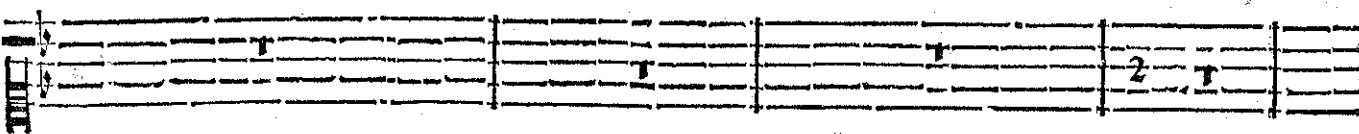
BASSE-CONTINUE.



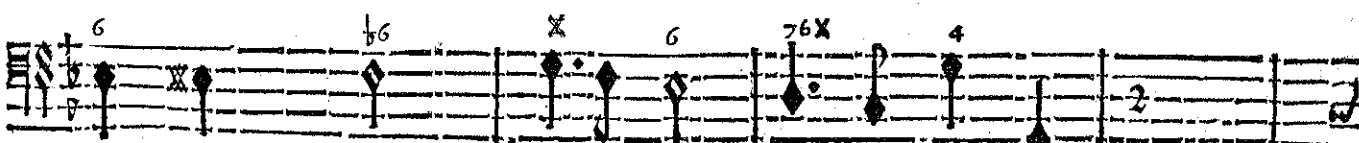
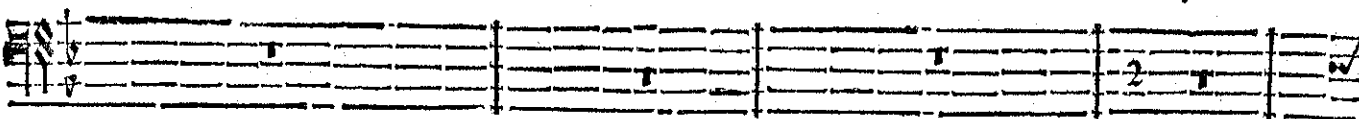
lieux? Est-ce à mon cœur qu'il t'en faut prendre? N'en accuse que tes beaux yeux.



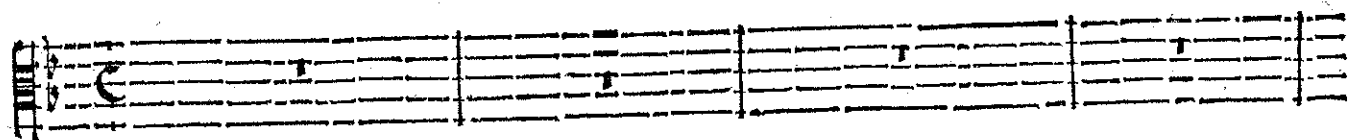
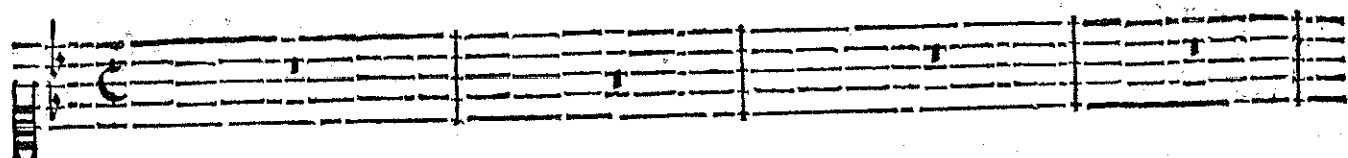
BASSE-CONTINUE.



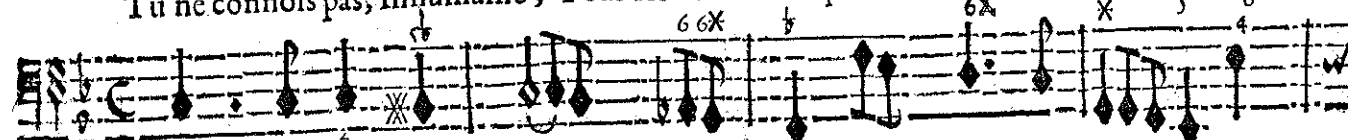
Est-ce à mon cœur qu'il t'en faut prendre? N'en accuse que tes beaux yeux.



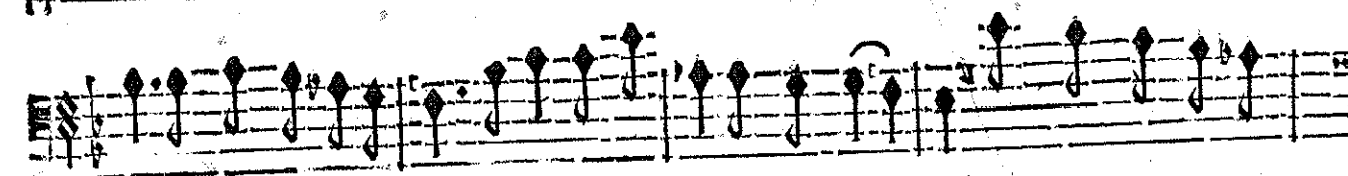
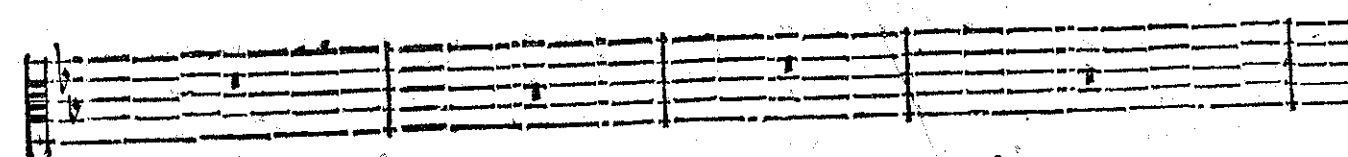
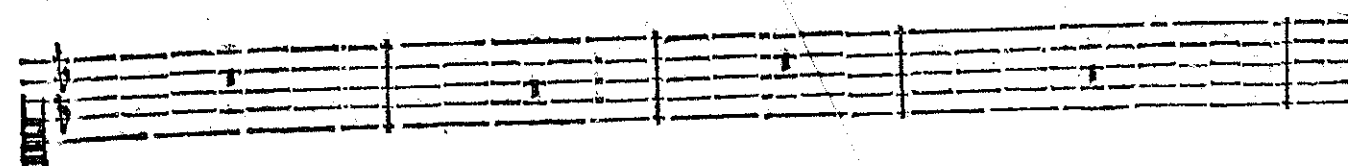
BASSE-CONTINUE.



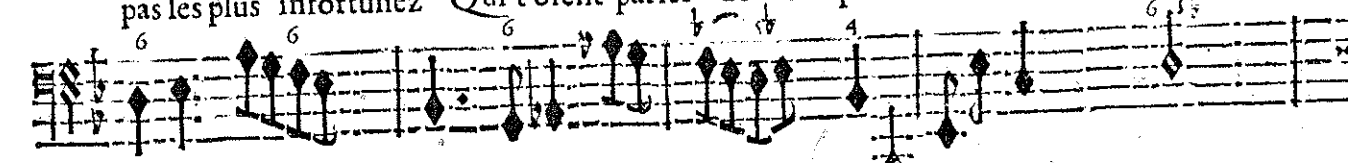
Tu ne connois pas, Inhumaine, Tous les Amants que tu tiens enchaînez : Ce ne sont



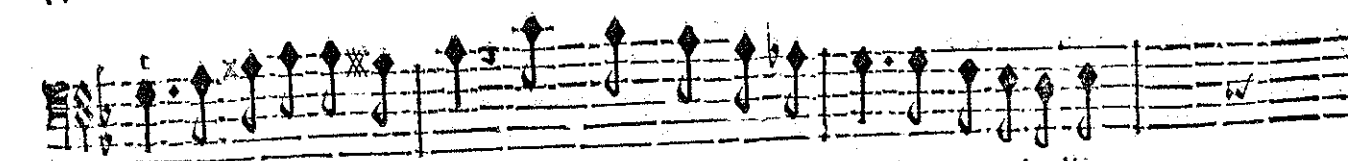
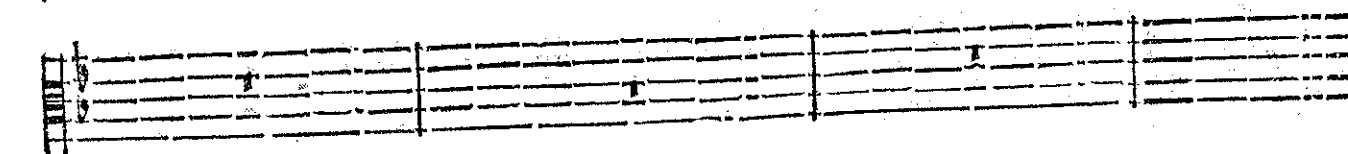
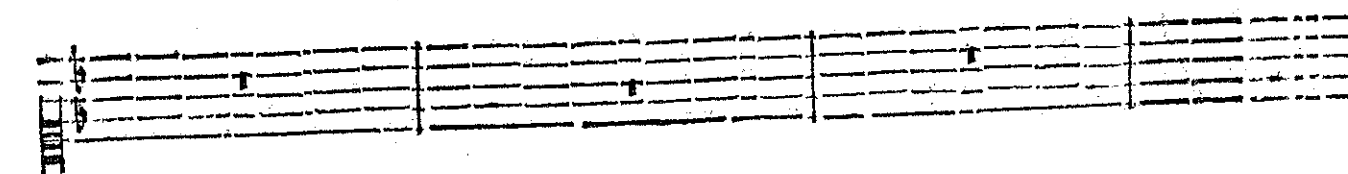
BASSE-CONTINUE.



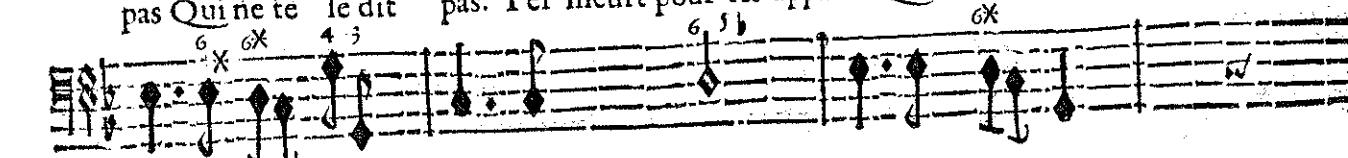
pas les plus infortunez Qui t'osent parler de leur peine. Tel meurt pour tes ap-



BASSE-CONTINUE.



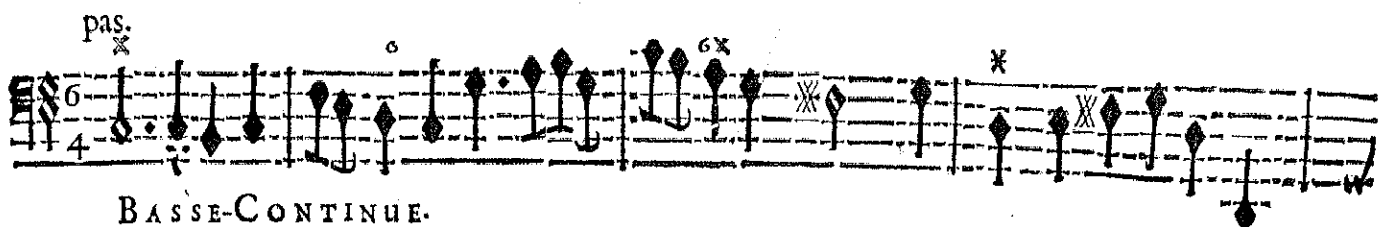
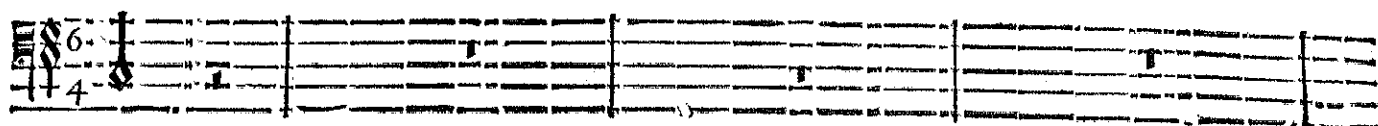
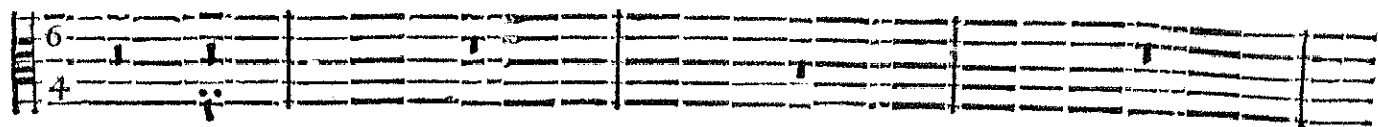
pas Qui ne te le dit pas. Tel meurt pour tes appas Qui ne te le dit



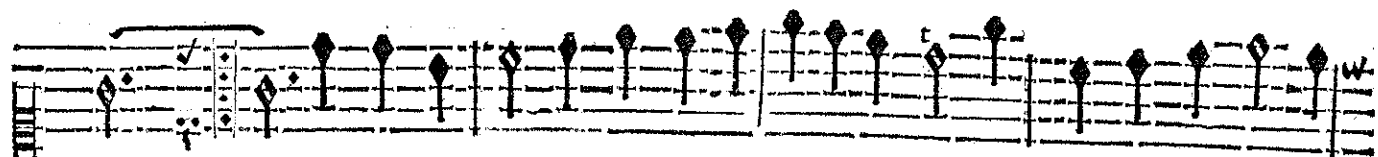
BASSE-CONTINUE.



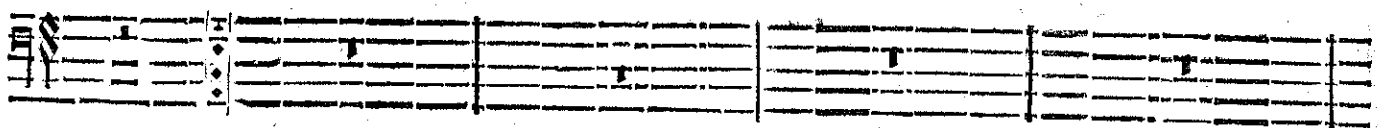
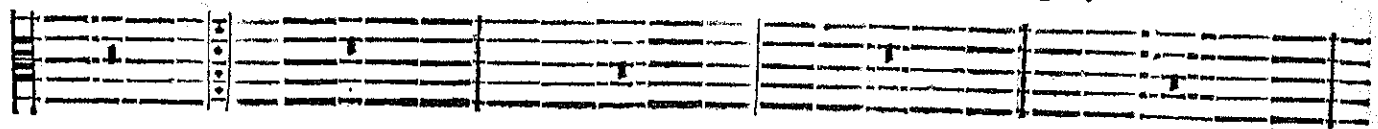
Delivrez-vous d'une chaî- ne Qui ne peut vous causer que d'eternels tour-



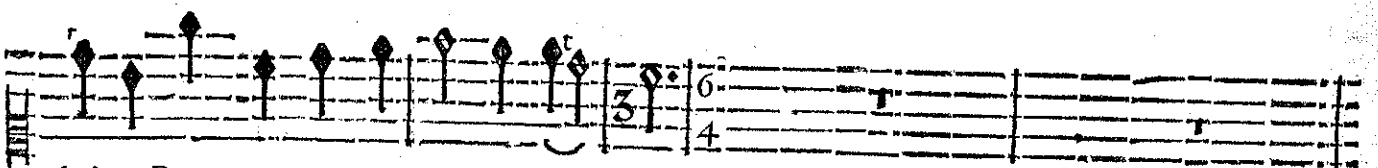
BASSE-CONTINUE.



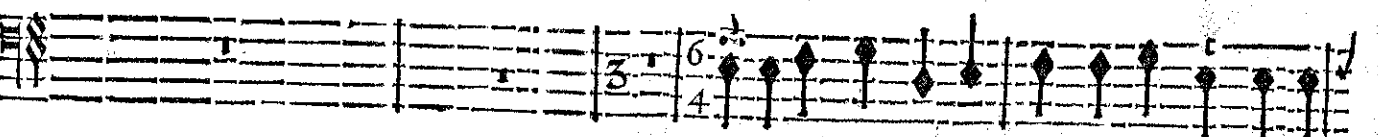
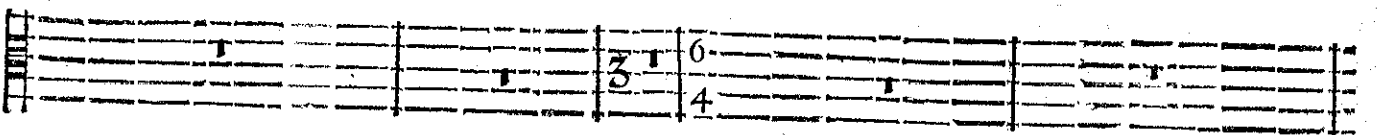
ments. ments. Je vous ay dit cent fois que je hay les Amants, Pourquoi cherchez-vous ma



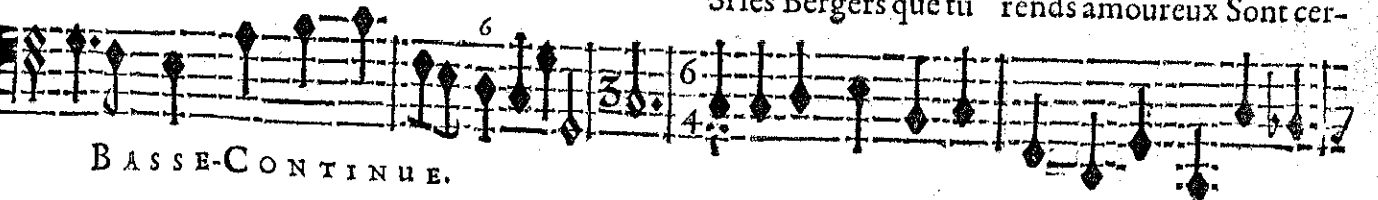
BASSE-CONTINUE.



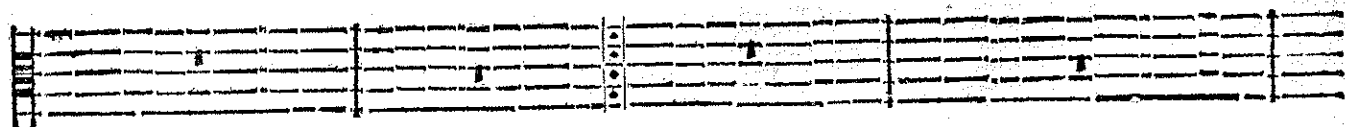
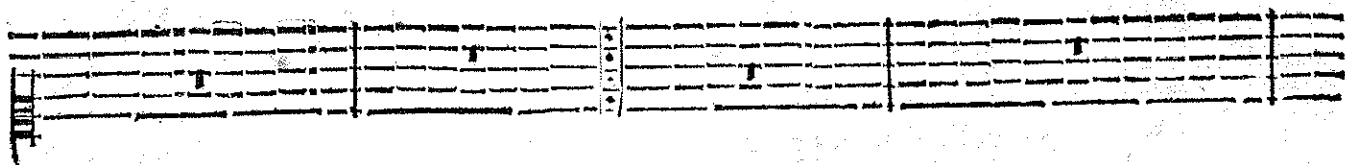
haine? Pourquoi cherchez-vous ma hai- ne?



Si les Bergers que tu rends amoureux Sont cer-



BASSE-CONTINUE.

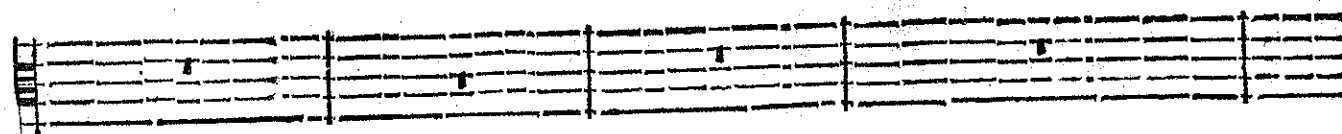
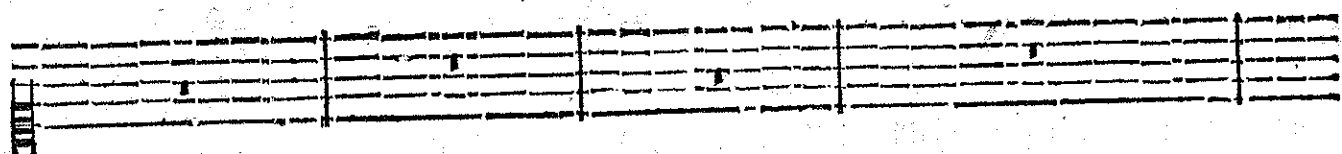


tains d'attirer ta haine & ta colere :

Je suis seur d'estre malheureux , Je ne pour-



BASSE-CONTINUE.

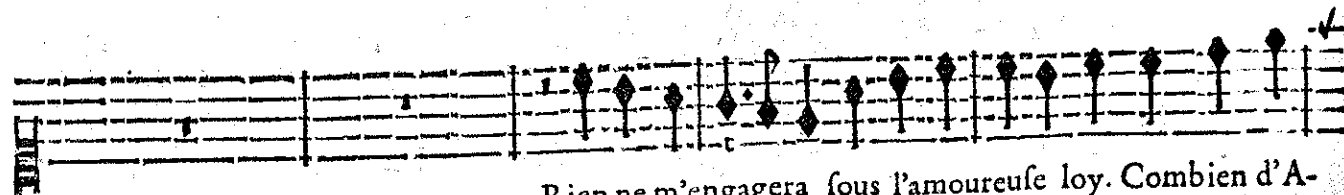


rois jamais cesser de te déplaire.

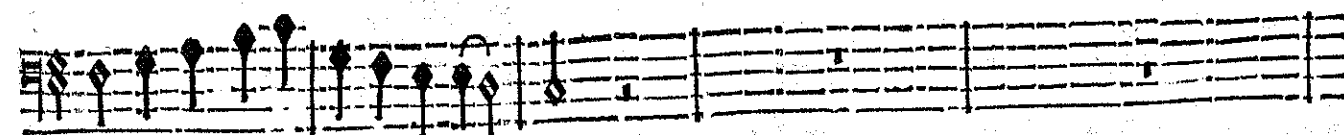
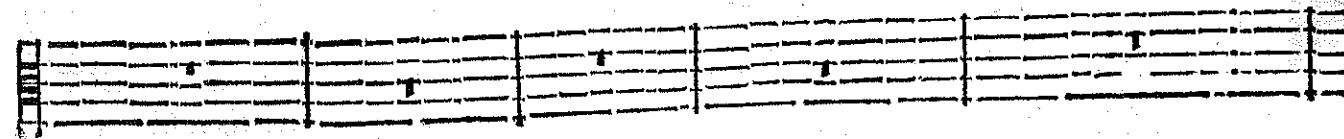
Je suis seur d'estre malheureux , Je ne pour-



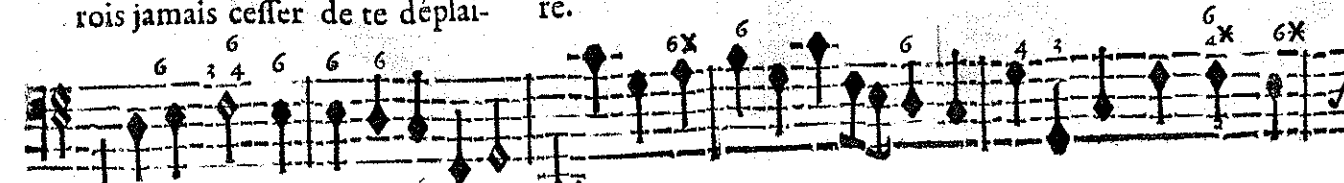
BASSE-CONTINUE.



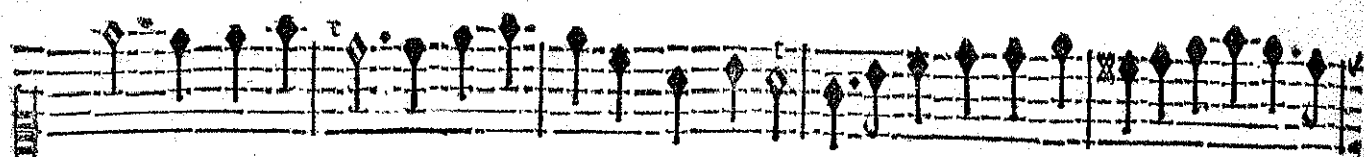
Rien ne m'engagera sous l'amoureuse loy. Combien d'A-



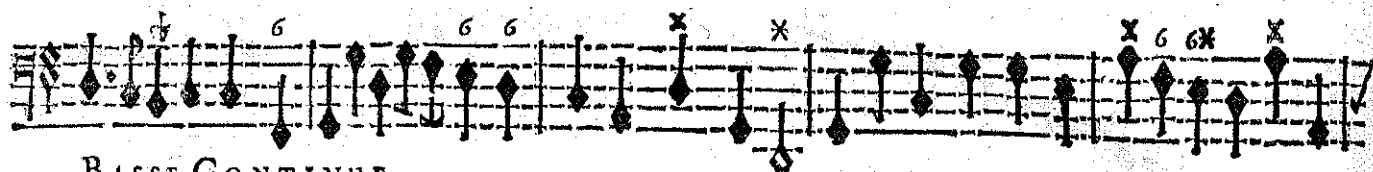
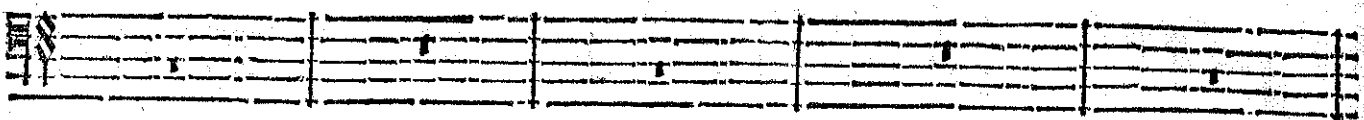
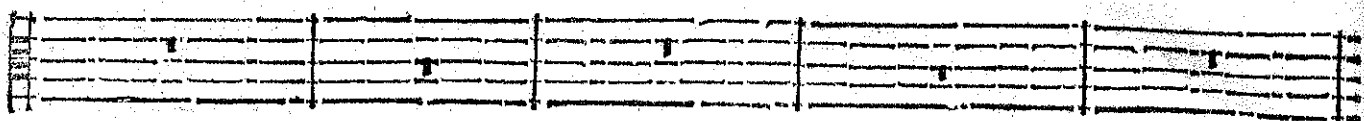
rois jamais cesser de te déplai- re.



BASSE-CONTINUE.



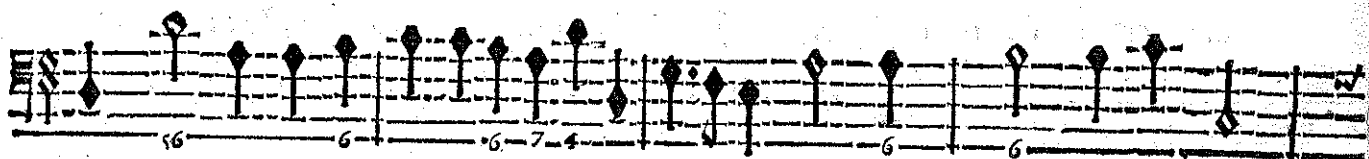
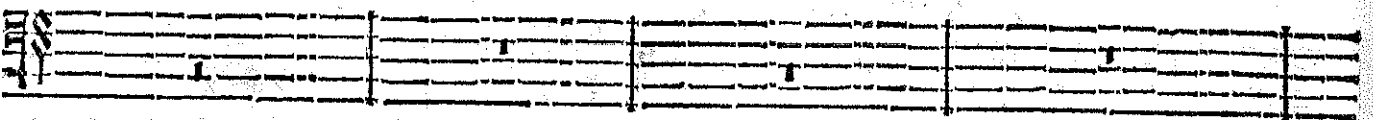
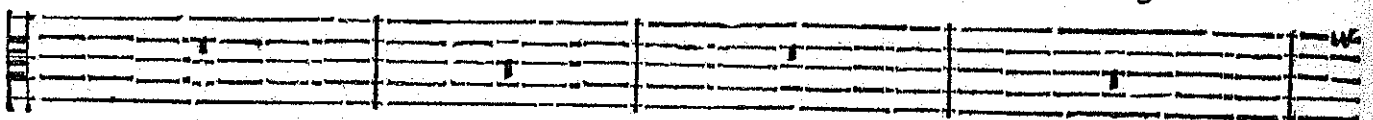
mants manqué de foy, Et n'en font pas de grâds scrupules, On s'expose en aimât à de mortels dan-



BASSE-CONTINUE.



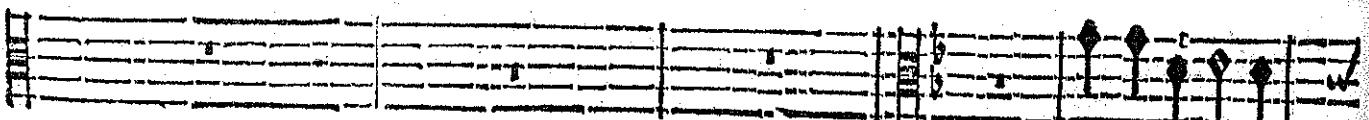
gers. On ne trouve que trop d'infidelles Bergers; Malheur, Malheur, aux Bergeres cre-



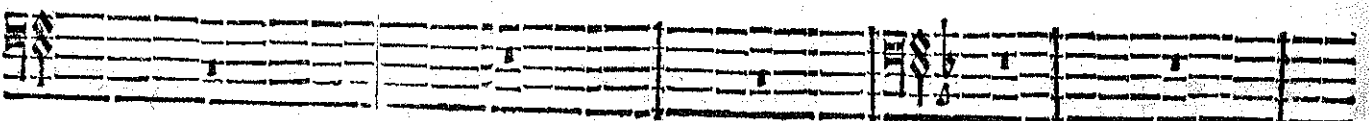
BASSE-CONTINUE.



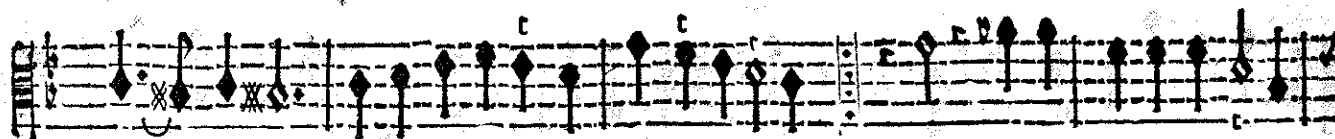
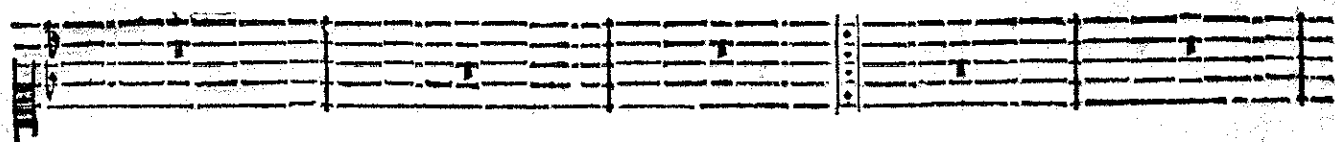
dules. Malheur, aux Bergeres credu- les.



Devien sensible à

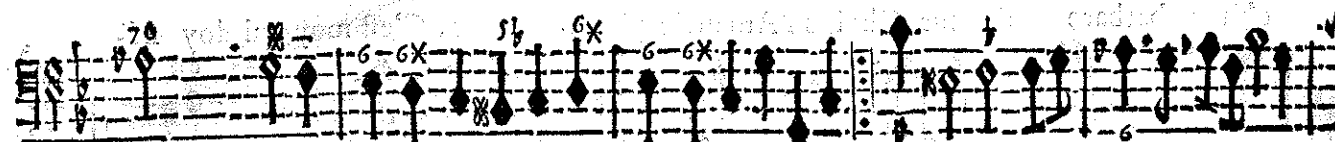
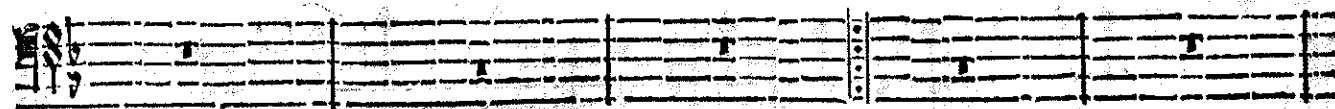


BASSE-CONTINUE.

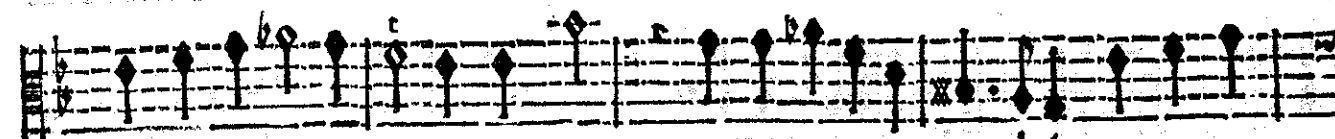
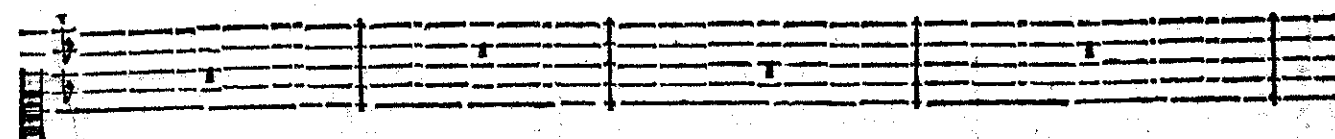


ma langueur Je t'aimeray d'une amour éternelle.

Ah ! Ah ! Ber- gere cruelle,



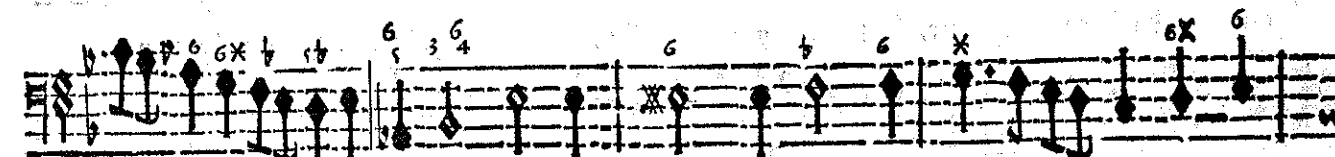
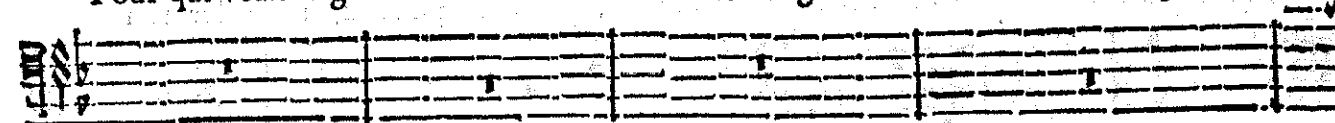
BASSE-CONTINUE.



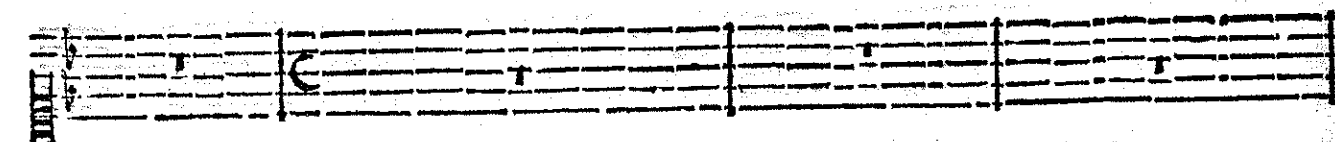
Pour qui veux-tu garder ton cœur ? Ah !

ah ! Bergere cruelle,

Pour qui veux-



BASSE-CONTINUE.



tu garder ton cœur ? Choisis l'Amant le plus fidelle, C'est moy, C'est moy, C'est moy qui doy flé-



Choisis l'Amant le plus fidelle,

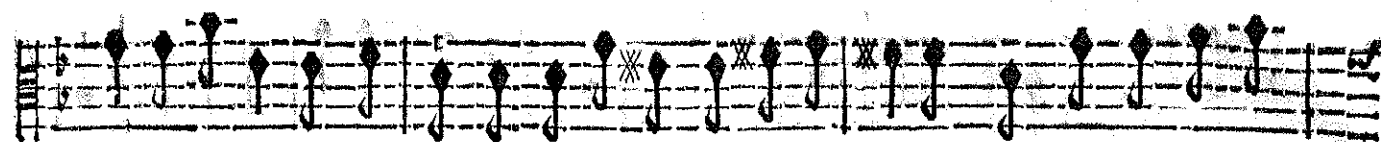
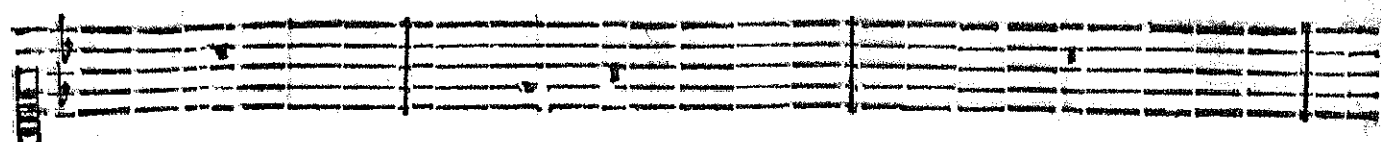
C'est moy, C'est moy, .ij. qui doy flé-



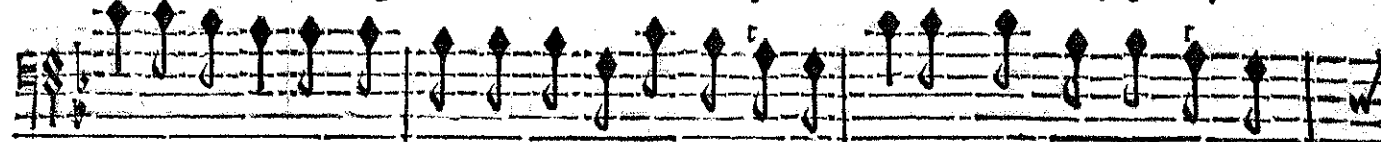
BASSE-CONTINUE.

AMITIHO-4444

X



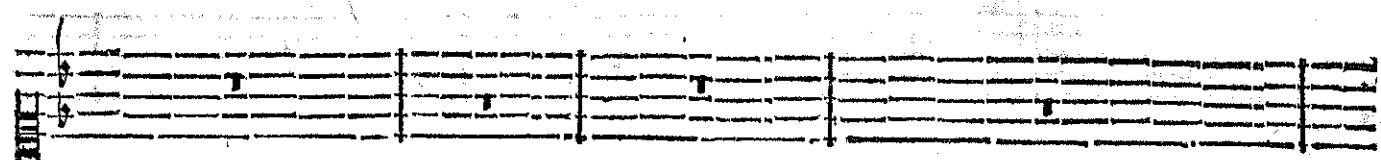
chir ta barbare rigueur. Choisis l'Amant le plus fi- delle, C'est moy qui doy flé-



chir ta barbare rigueur. Choisis l'Amant le plus fi- delle, C'est moy qui doy flé-



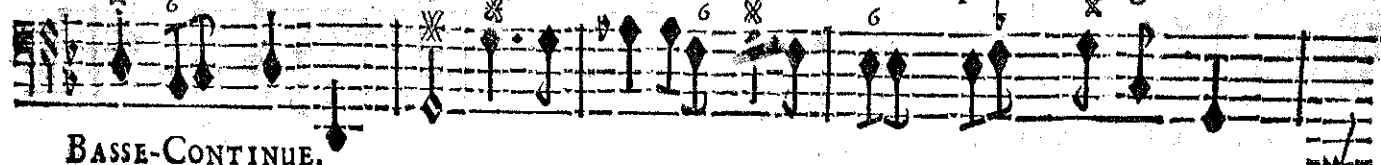
BASSE-CONTINUE.



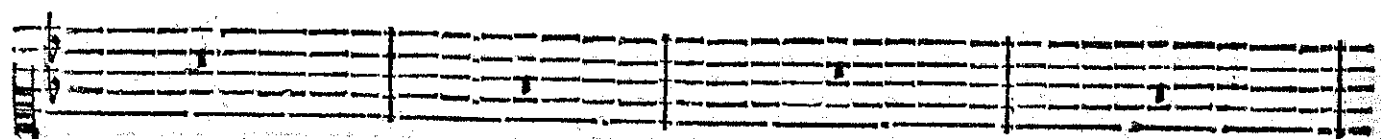
chir ta barbare rigueur. Ah! Ber- gere cruelle, Pour qui veux-tu garder ton



chir ta barbare rigueur. Ah! Ber- gere cruelle, Pour qui veux-tu gardert on



BASSE-CONTINUE.



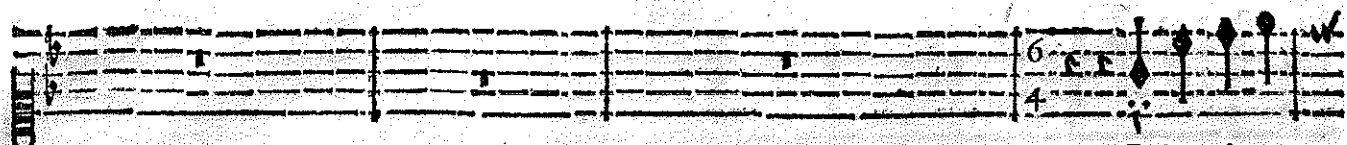
cœur? Ah! Bergere cruelle, Pour qui, Pour qui veux-tu garder ton cœur? Pour qui veux-tu gar-



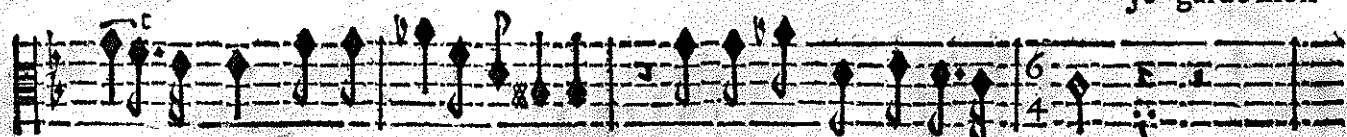
cœur? Pour qui, Pour qui veux-tu garder ton cœur? Ah! Bergere cruelle, Pour qui veux-tu gar-



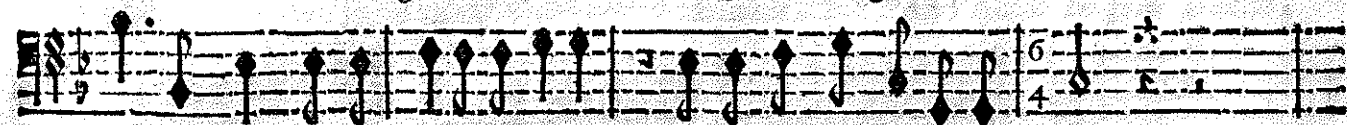
BASSE-CONTINUE.



Je garde mon



der ton cœur? Ah! Bergere cruelle, Pour qui veux-tu garder ton cœur?



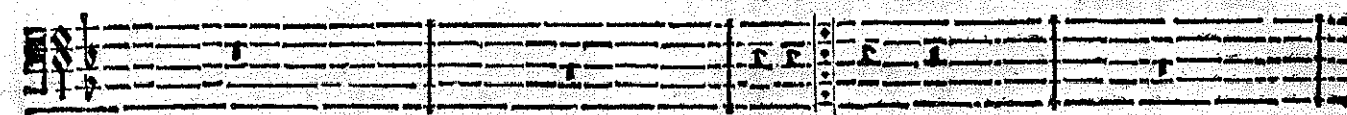
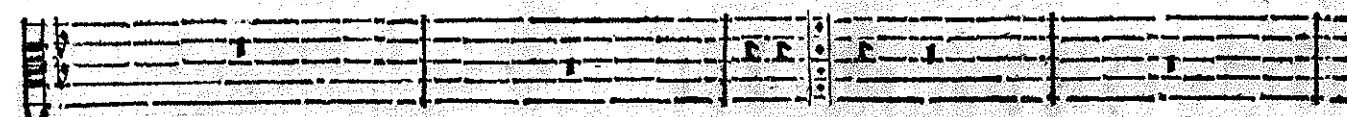
der ton cœur? Ah! Bergere cruelle, Pour qui veux-tu garder ton cœur?



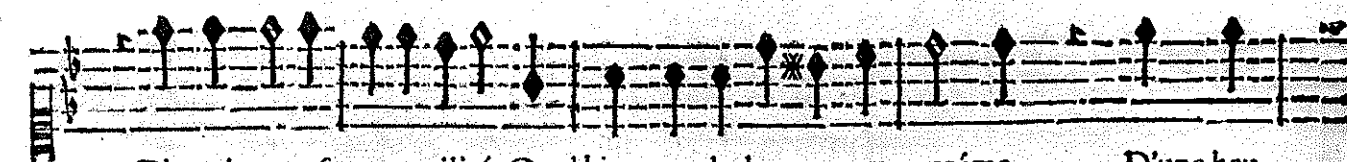
BASSE-CONTINUE.



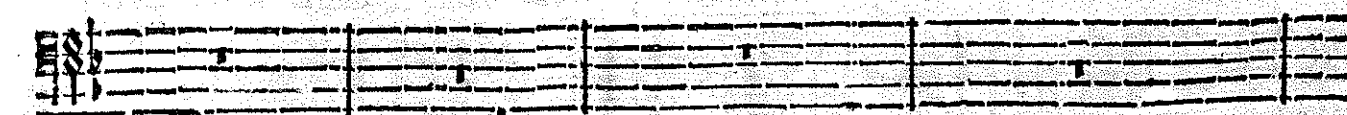
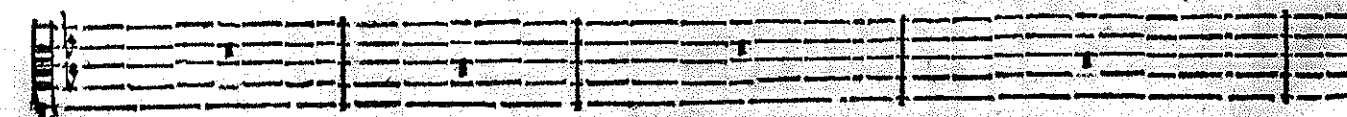
cœur pour moy-mesme, Il ne fera point agit-té. Quel bien vaut la douceur extrême



BASSE-CONTINUE.

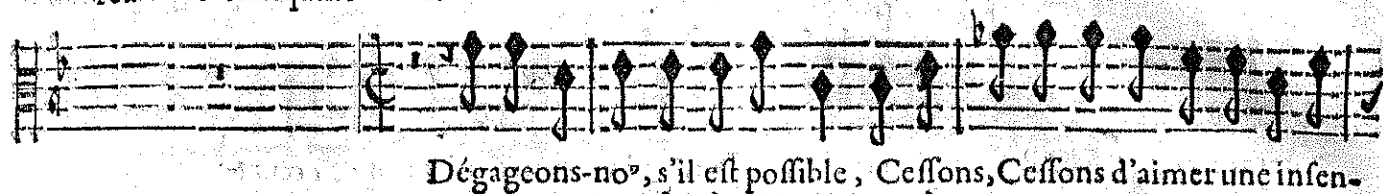
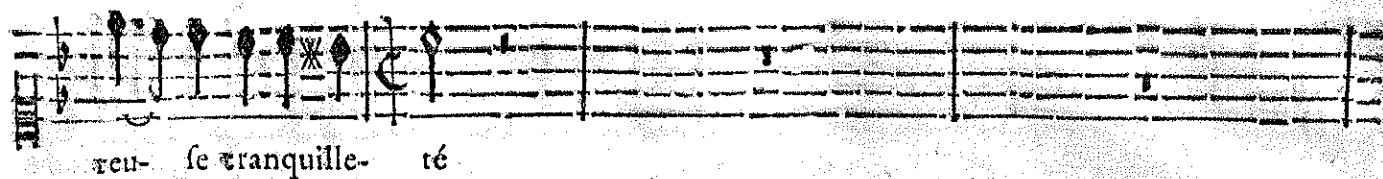


D'une heureuse tranquillité? Quel bien vaut la douceur extrême D'une heu-

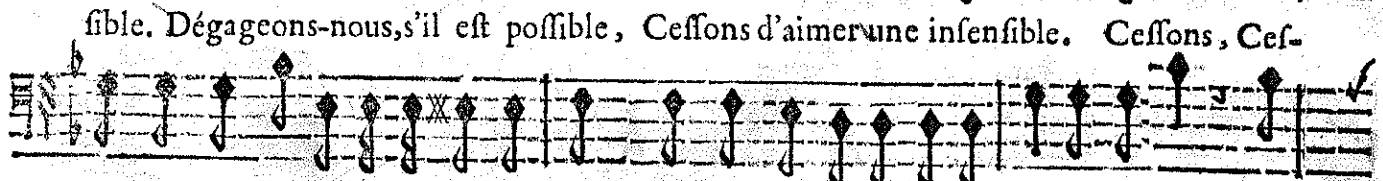
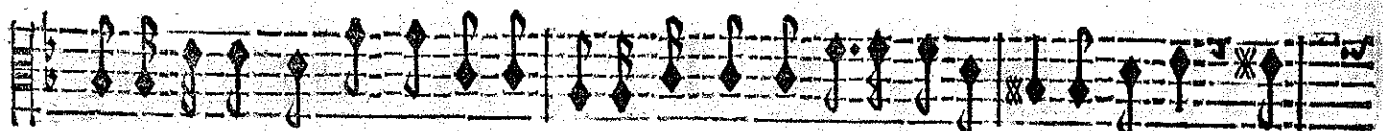
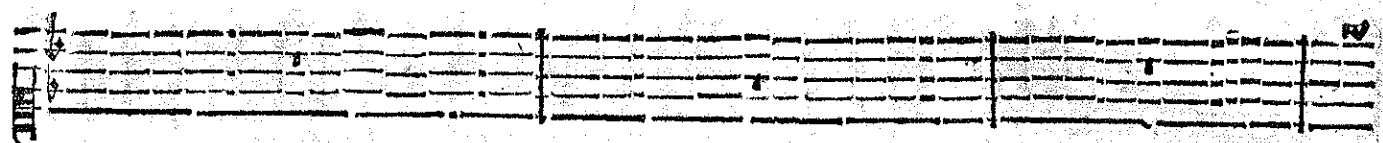


BASSE-CONTINUE.

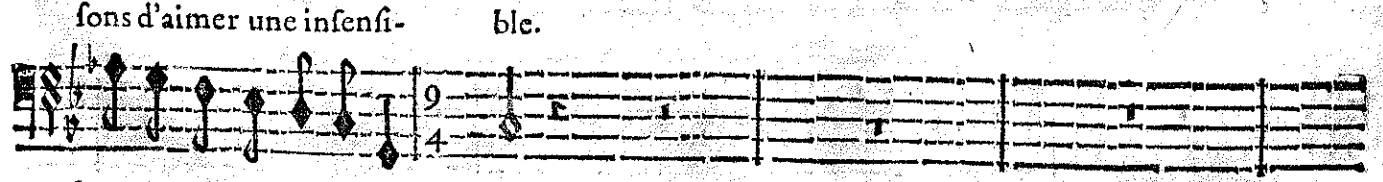
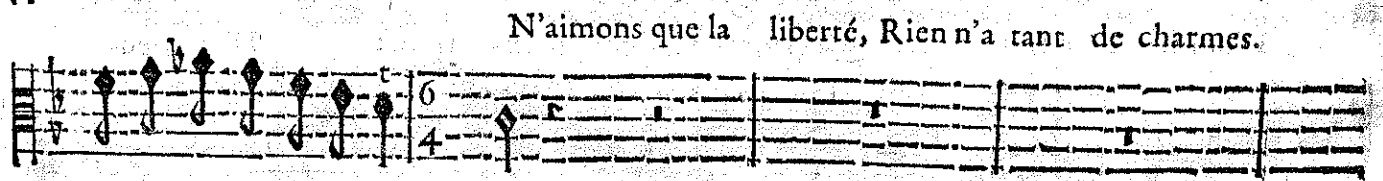
X II



BASSE-CONTINUE.



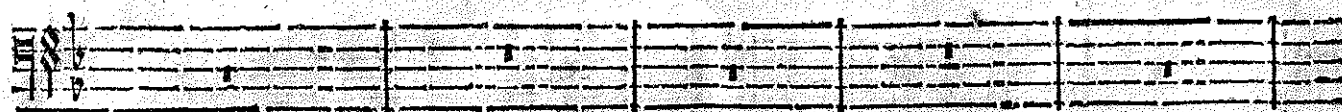
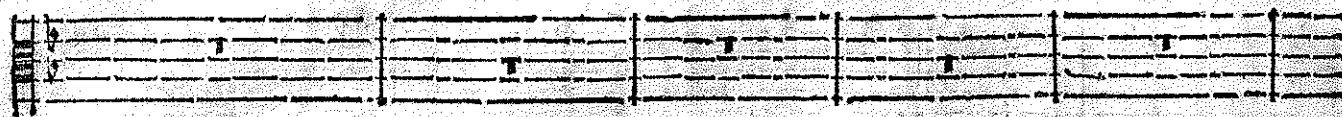
BASSE-CONTINUE.



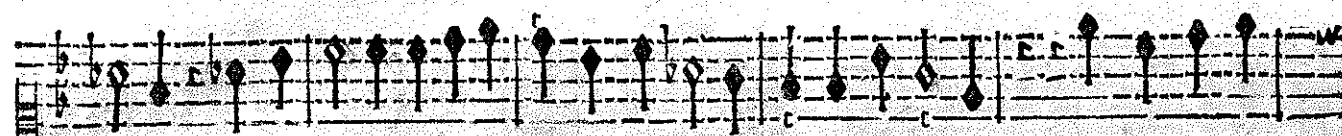
BASSE-CONTINUE.



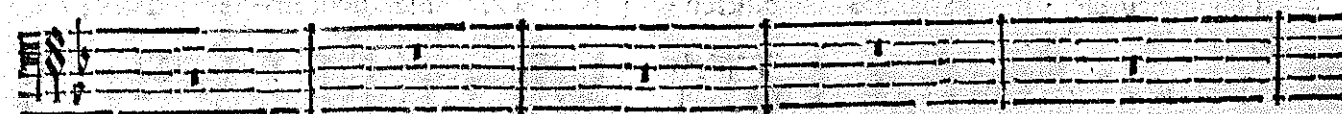
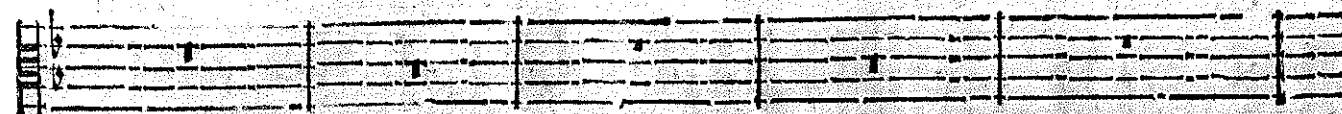
N'aimons que la liberté, Rien n'a tant de char- mes. L'Amour couste trop de



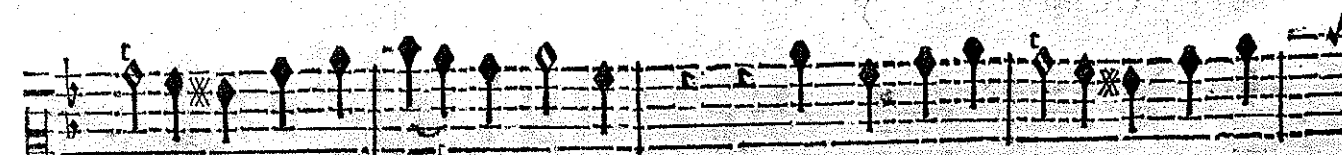
BASSE-CONTINUE.



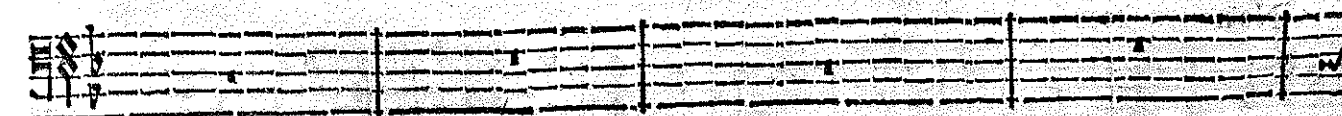
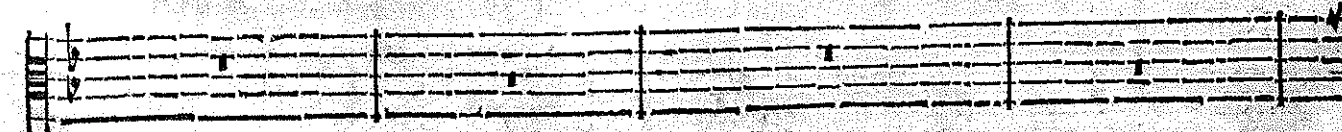
larmes, Sa plus douce felicité N'est jamais exempte d'allarmes. N'aimons que la



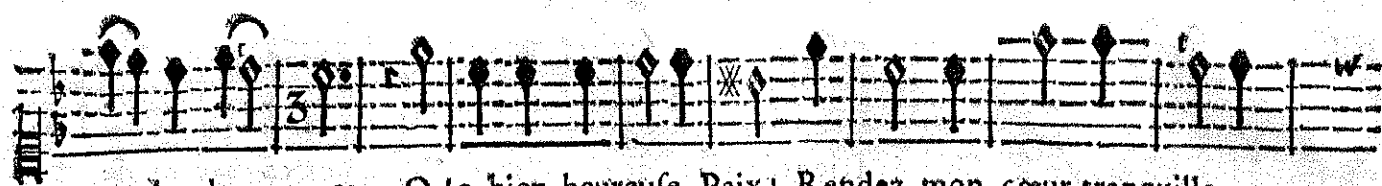
BASSE-CONTINUE.



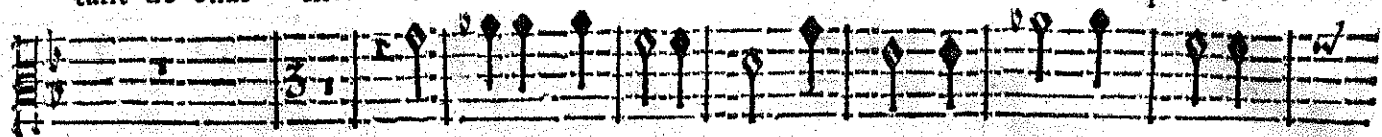
liberté, Rien n'a tant de charmes. N'aimons que la liberté, Rien n'a



BASSE-CONTINUE.



tant de char- mes. O! o bien-heureuse Paix! Rendez mon cœur tranquille;



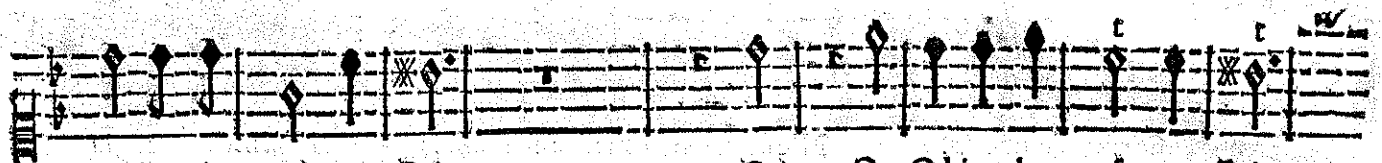
O! o bien-heureuse Paix! Rendez mon cœur tranquille,



O! o bien-heureuse Paix! Rendez mon cœur tranquille,

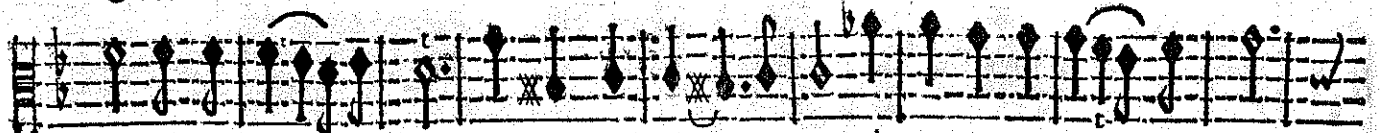


BASSE-CONTINUE.

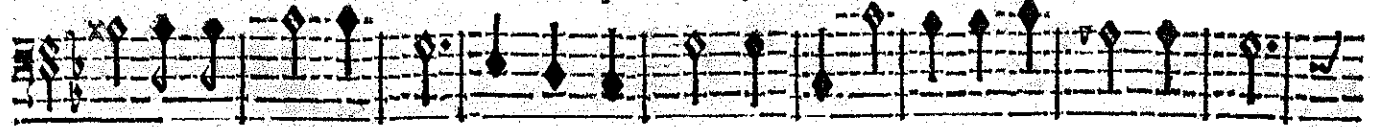


O bien heureuse Paix!

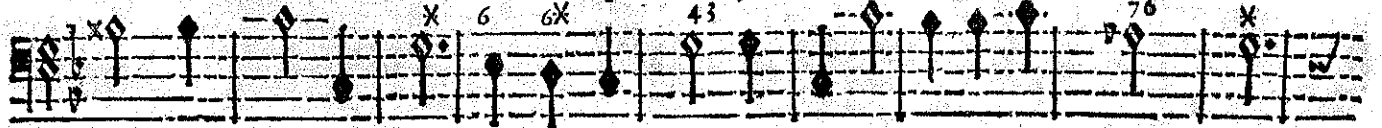
O! O! O bien heureuse Paix!



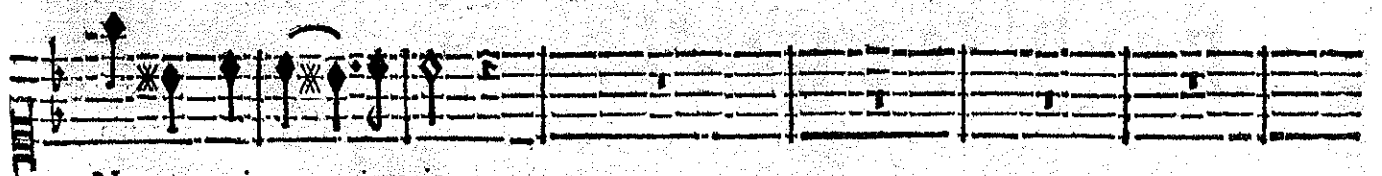
O bien heureu- se Paix! Ne nous quittez jamais. O! bien heureu- se Paix!



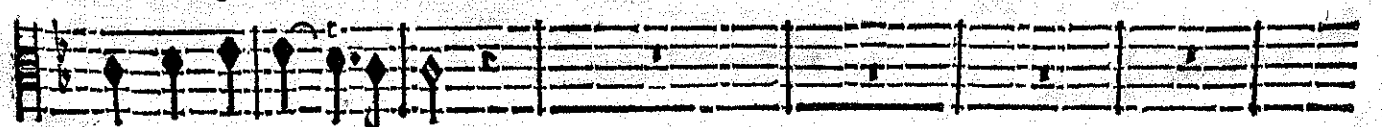
O bien heureuse Paix! Ne nous quittez jamais! O! O bien heureuse Paix!



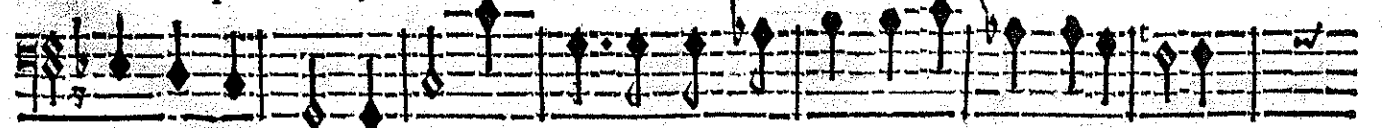
BASSE-CONTINUE.



Ne nous quittez jamais.



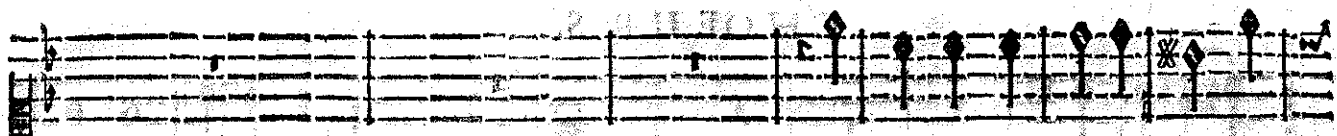
Ne nous quittez jamais.



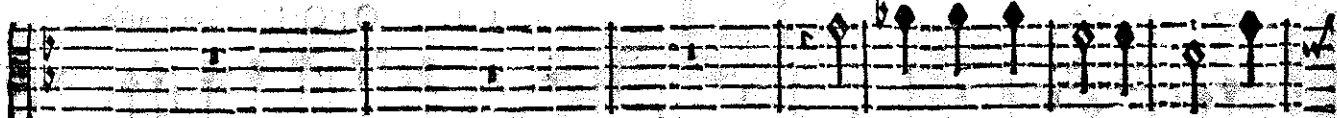
Ne nous quittez jamais. Sans vous le plus grand bien est un bien inutile,



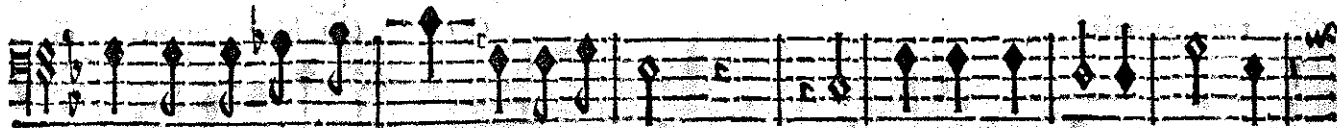
BASSE-CONTINUE.



O! o bien heureuse Paix! Ren-



O! o bien heureuse Paix! Ren-



Tous les Plaisirs sans vous sont imparfaits.

O! o bien heureuse Paix! Ren-



BASSE-CONTINUE.



dez mon cœur tranquille; O bien heureuse Paix!

O! O! o bien heu-



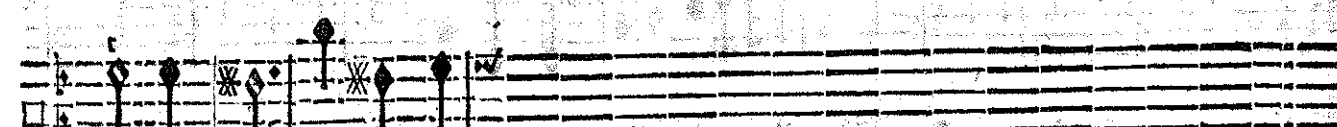
dez mon cœur tranquille; O bien heureuse Paix! Ne nous quittez jamais. O! bien heu-



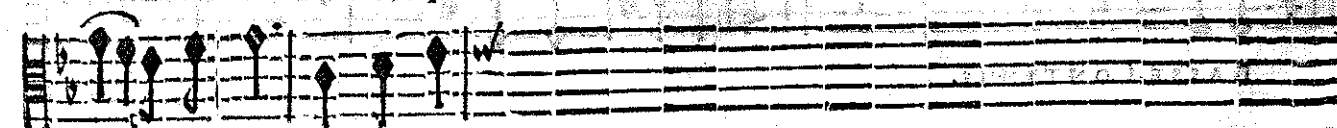
dez mon cœur tranquille; O bien heureuse Paix! Ne nous quittez jamais. O! o bien heu-



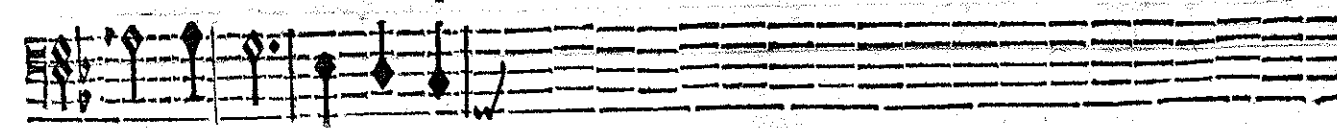
BASSE-CONTINUE.



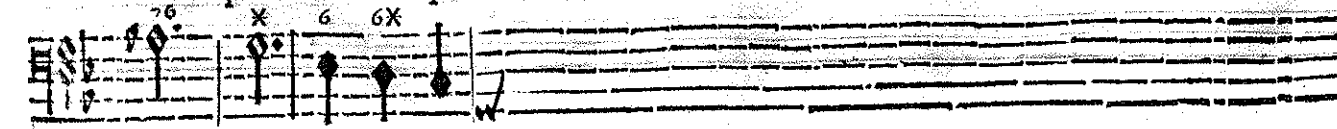
reuse Paix! Ne nous quit-



reu- se Paix! Ne nous quit-



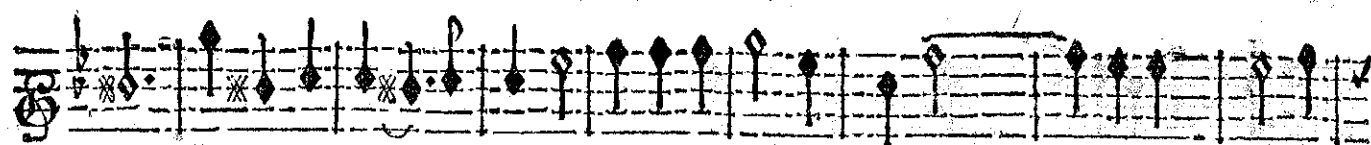
reuse paix! Ne nous quit-



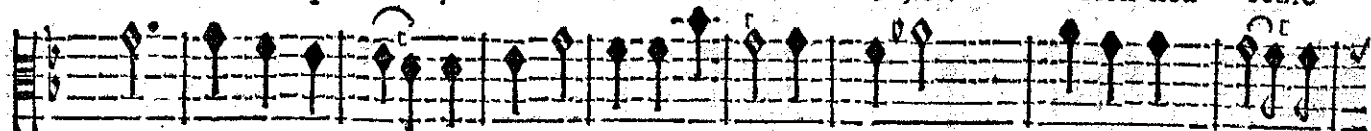
BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

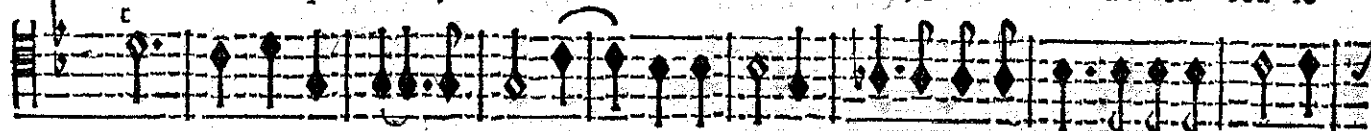
169



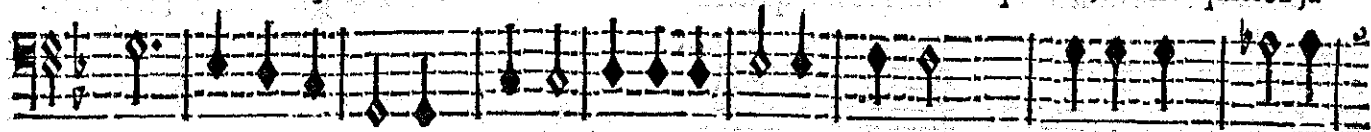
Paix, Ne nous quittez jamais. O/O/bien heureuse Paix, O! bien-heu- reuse



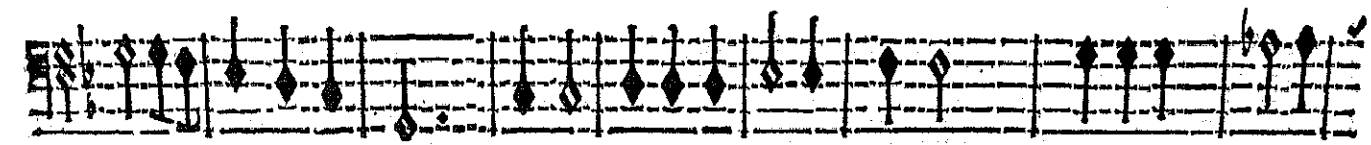
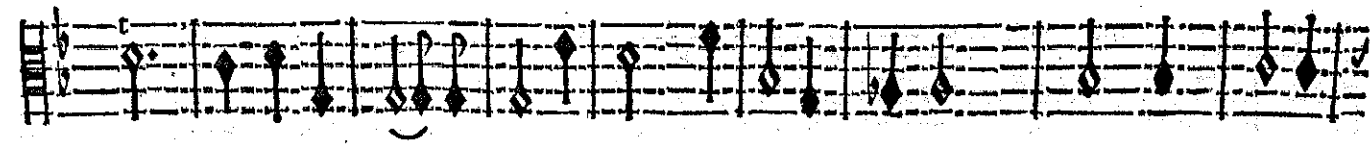
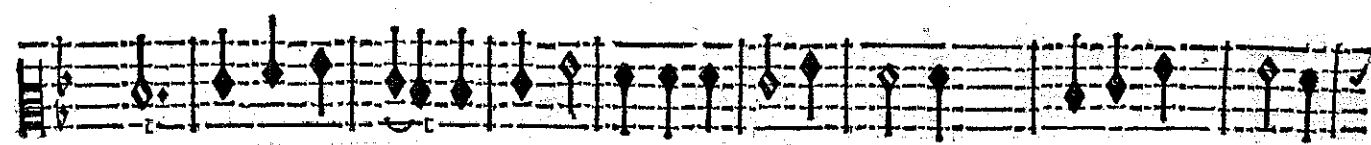
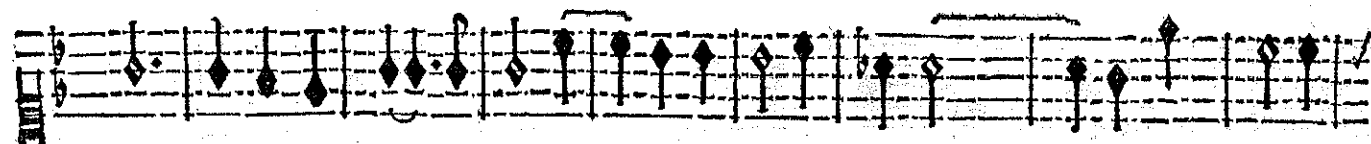
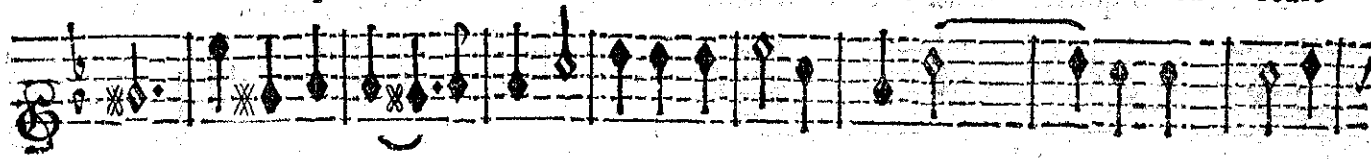
Paix, Ne nous quittez jamais. O! O/bien heureuse Paix, O! bien-heu- reu- se



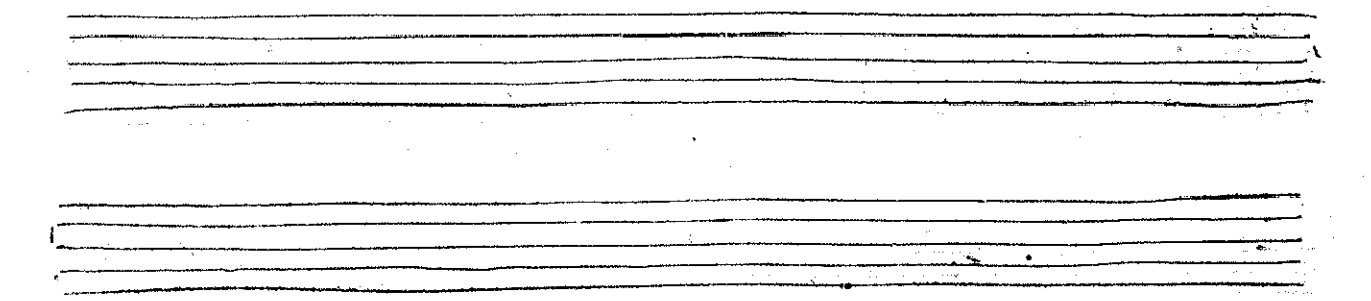
Paix, Ne nous quittez jamais. O! bien-heureuse Paix, Ne no^s quittez, Ne no^s quittez ja-



Paix, Ne nous quittez jamais. O/O/bien-heureuse Paix, O! O/bien-heu- reuse



BASSE-CONTINUE.

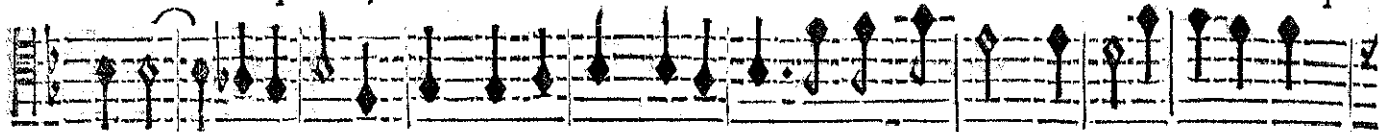




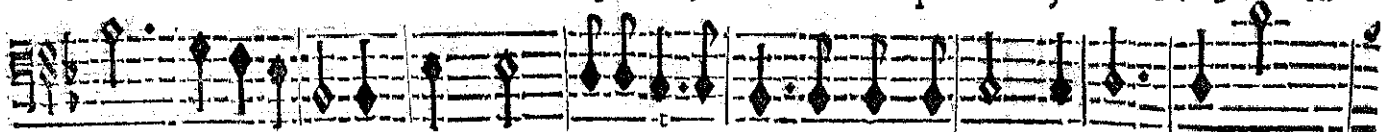
Paix, Ne no^u quittez jamais. Ne nous quittez jamais. O! bien-heureuse Paix, O!



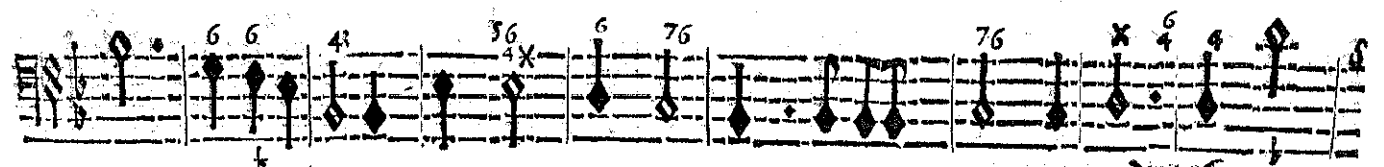
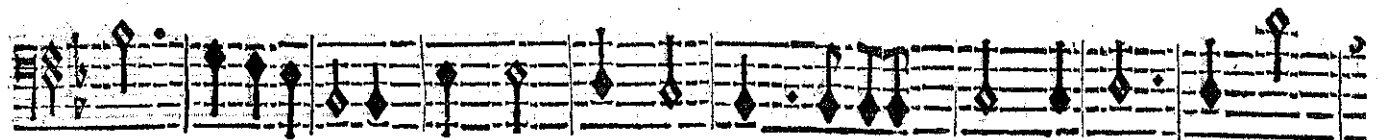
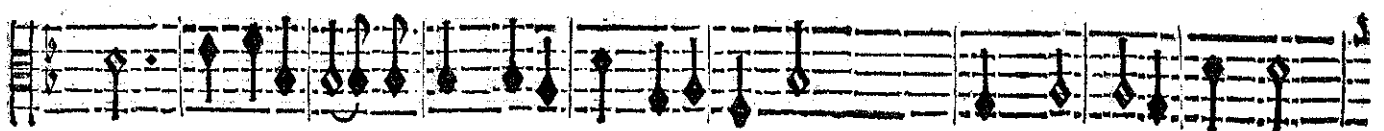
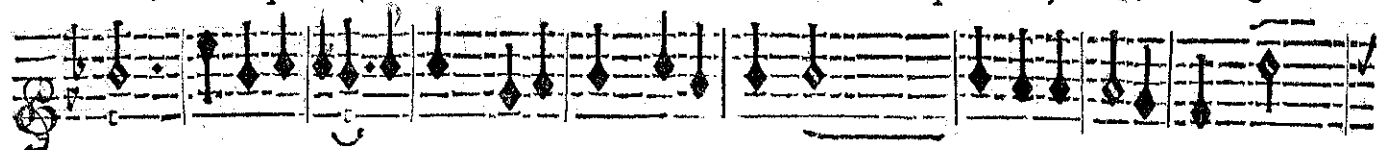
Paix, Ne no^u quittez jamais. O! bien-heureuse Paix, O! biē heureuse Paix, Ne no^u quit-



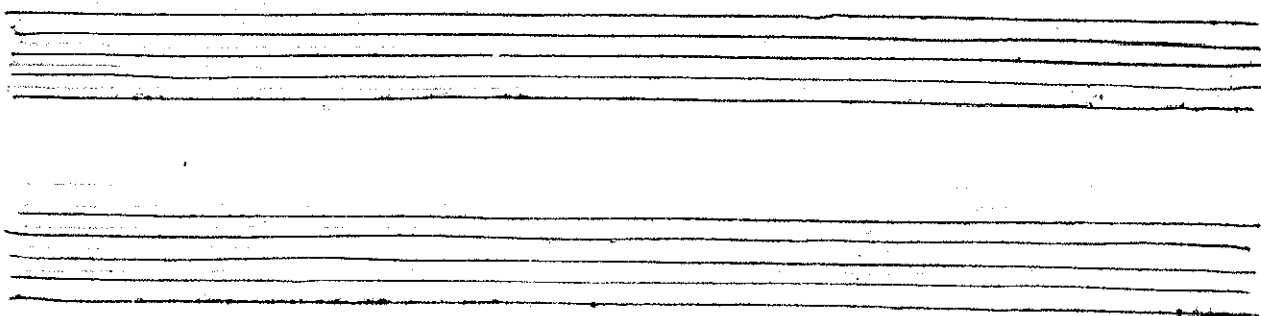
mais. O! bien-heureuse Paix, Ne no^u quittez jamais. Ne nous quittez jamais. O! bien-heu-



Paix, Ne no^u quittez jamais. O! bien-heureuse Paix, Ne nous quittez jamais. O!



BASSE-CONTINUE.





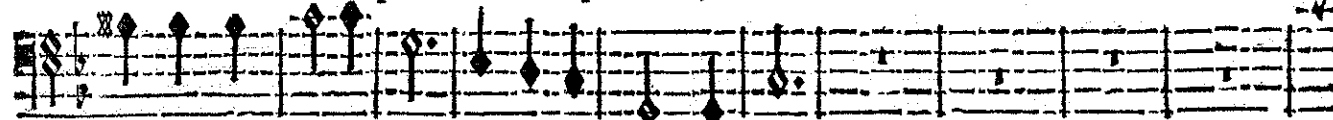
bien-heureuse Paix! Ne nous quittez jamais.



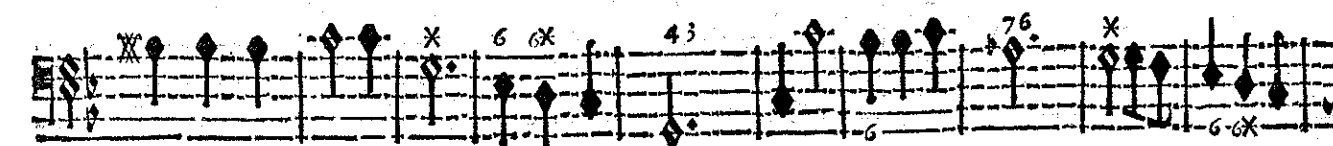
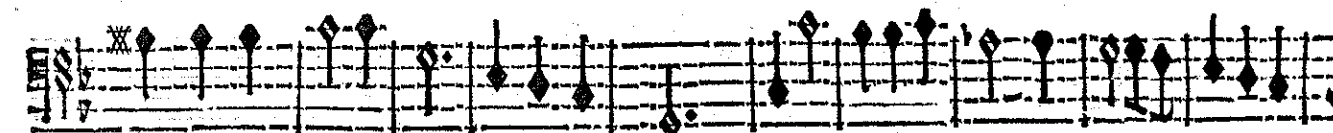
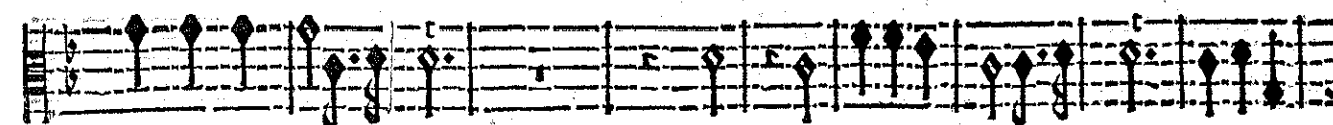
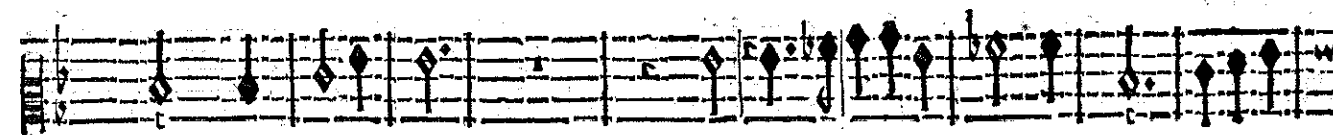
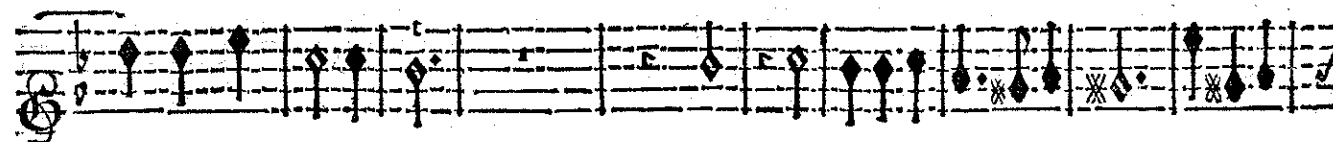
tez jamais. Ne nous quittez jamais.



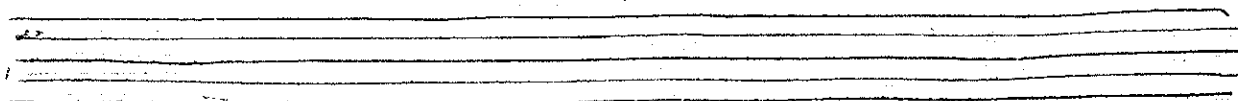
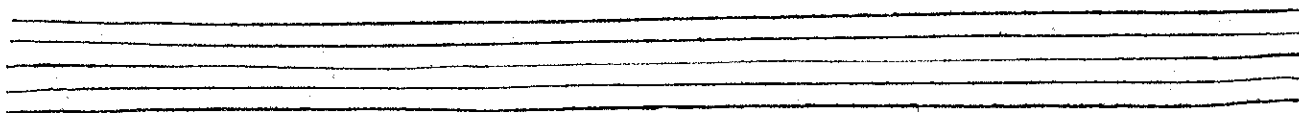
reuse, bienheu reuse paix! Ne nous quittez jamais.



O bien-heureuse paix! Ne nous quittez jamais.



BASSE-CONTINUE.



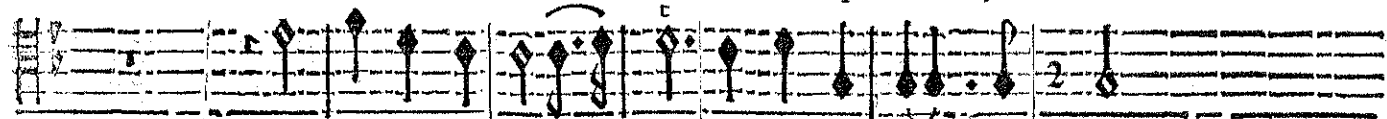
BALLET



O! O! O bien heureuse Paix! Ne nous quittez ja- mais.



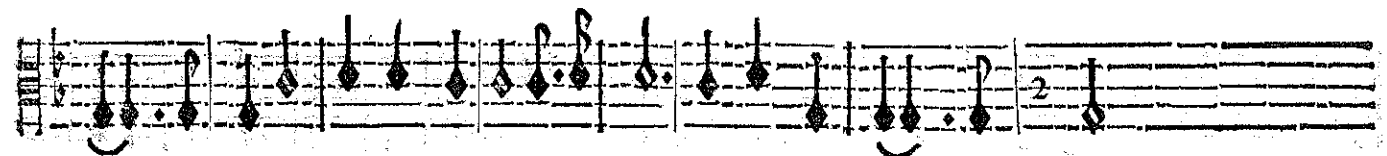
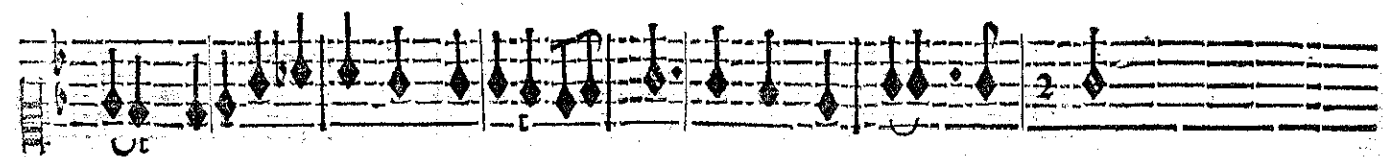
O! O! bien heureu- se Paix! Ne nous quittez ja- mais.



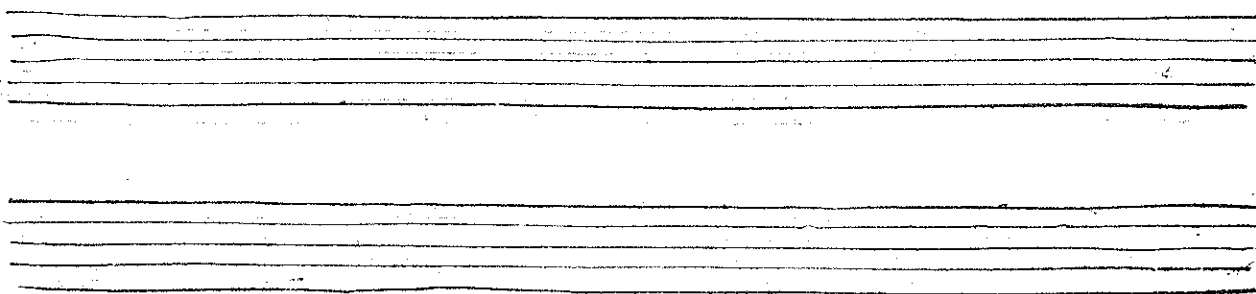
O! O! bien heureuse Paix! Ne nous quittez ja- mais.



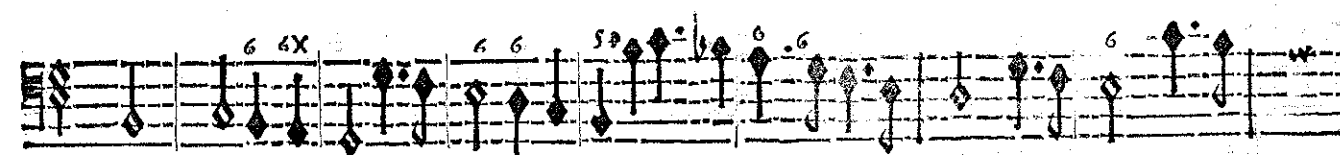
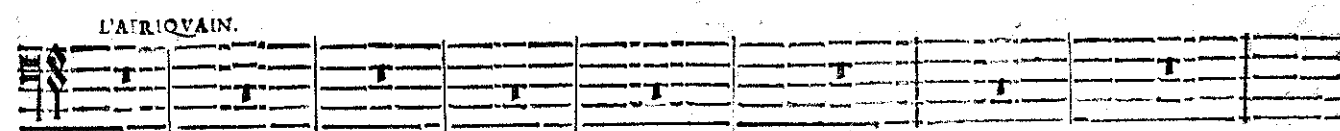
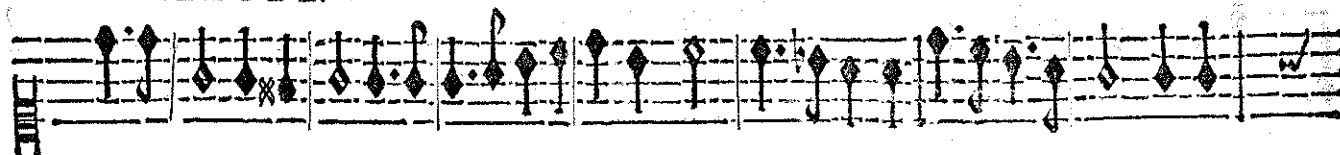
O! O bien heureuse Paix! Ne nous quittez ja- mais.



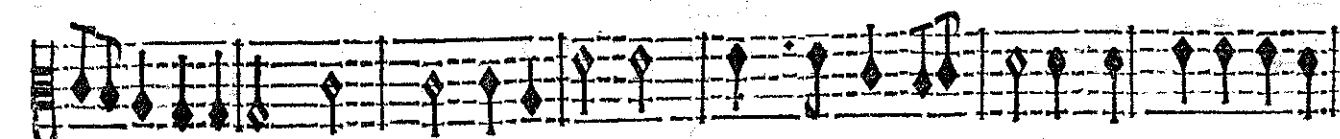
BASSE-CONTINUE.



V N A F R I Q V A I N.



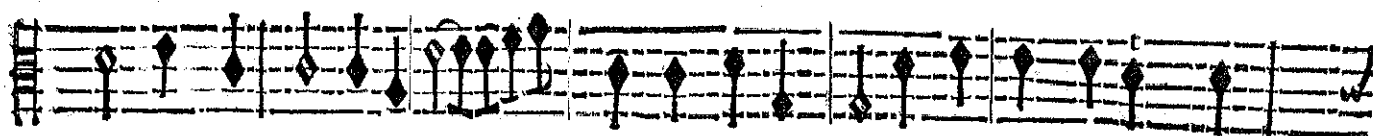
BASSE-CONTINUE.



Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-



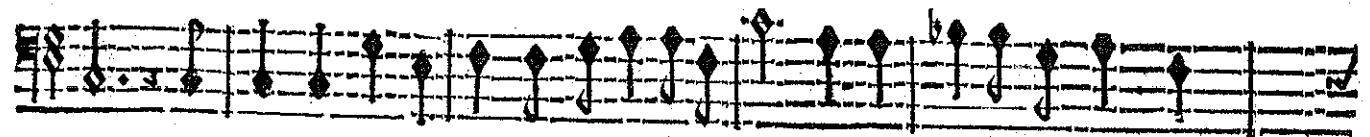
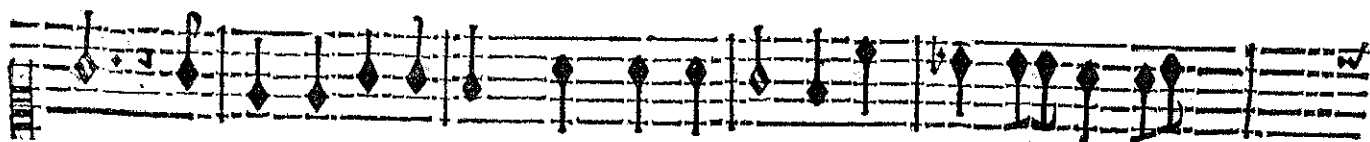
BASSE-CONTINUE.



me! Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-



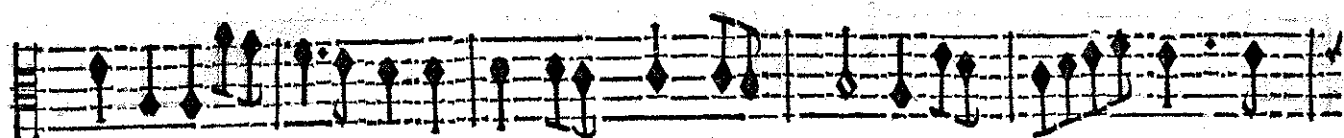
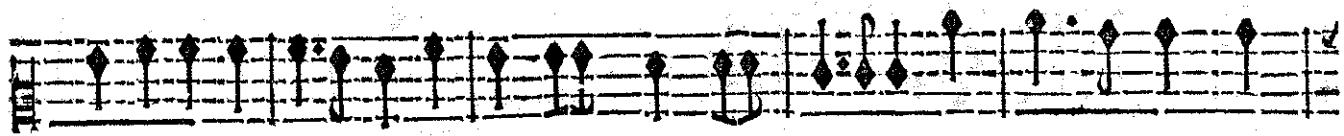
BASSE-CONTINUE.



me! Le plus ardent desir dont il est animé C'est de faire regner la



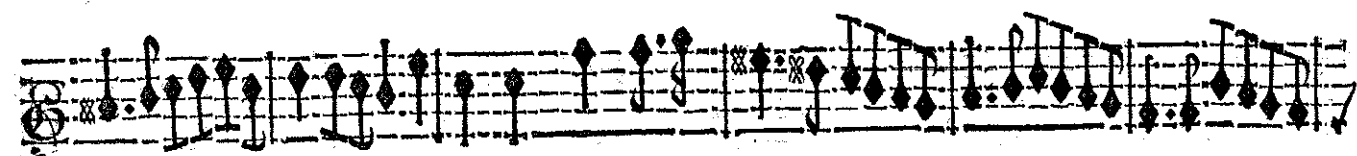
BASSE-CONTINUE.



Paix & l'Abondance. Quel Peuple n'est point allarmé Quand ce Heros fait tonner sa van.



BASSE-CONTINUE.



geance: Malheur à qui s'expose à la Fou-dre qu'il lance. Qu'il est doux de voir quand il est



BASSE-CONTINUE.

est defarmé: Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-

est desarmé: Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-

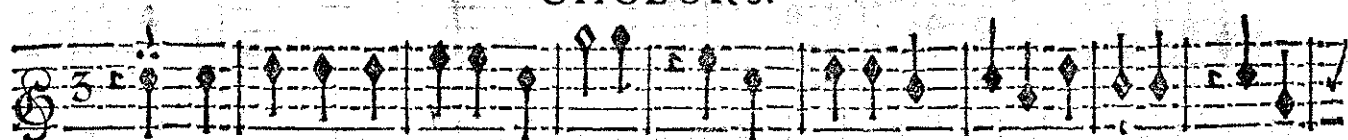
BASSE-CONTINUE.

mé? Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom- mé!

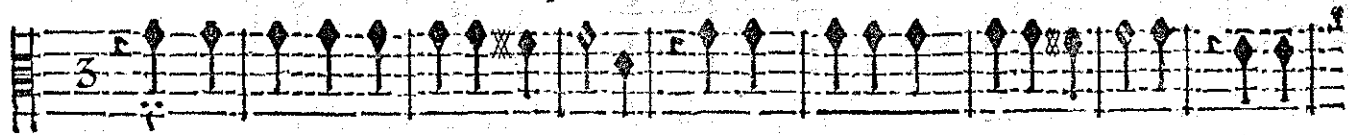
me? Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom- me!

BASSE-CONTINUE.

CHOEURS.



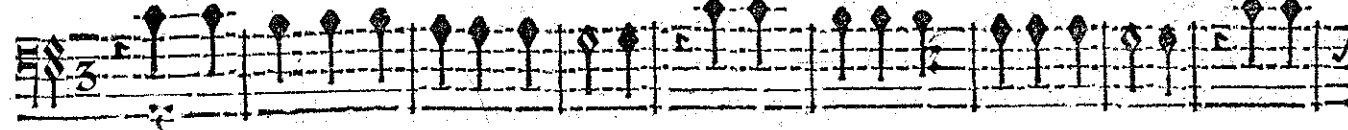
Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-



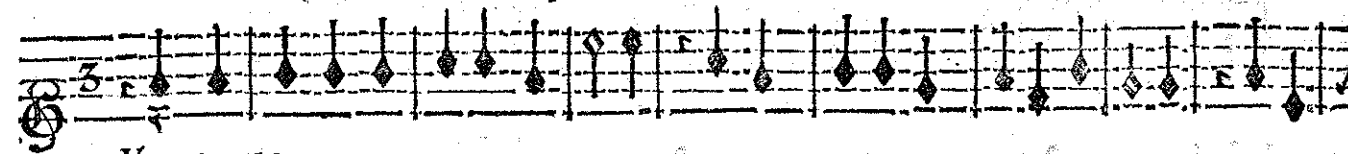
Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-



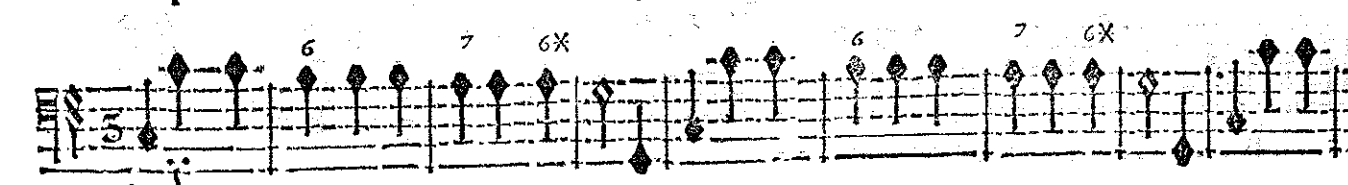
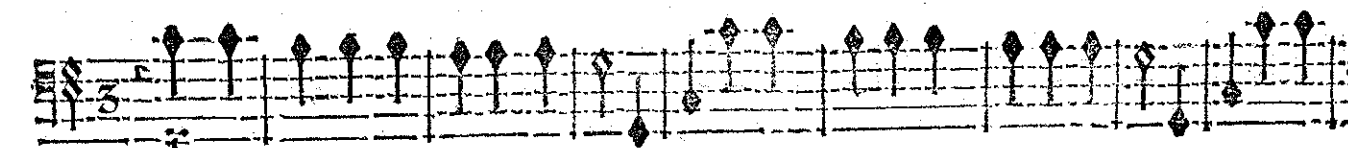
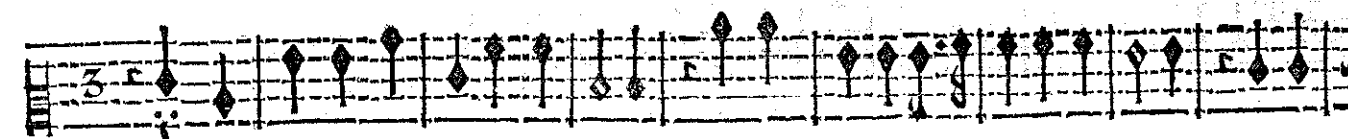
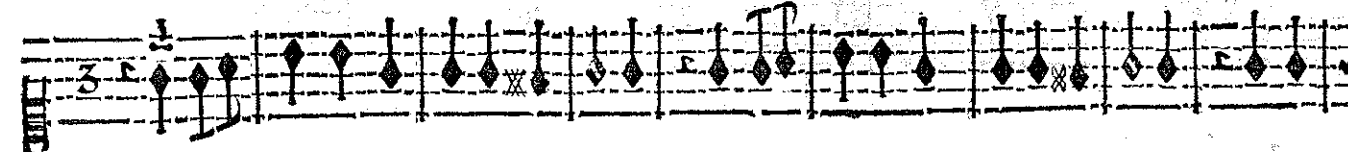
Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-



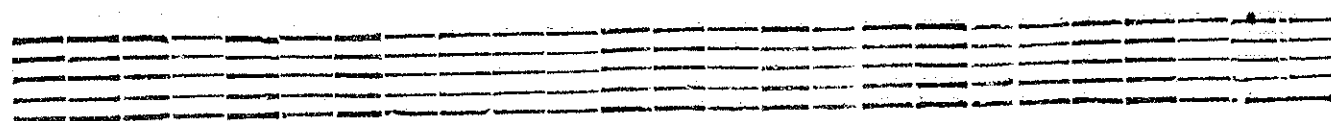
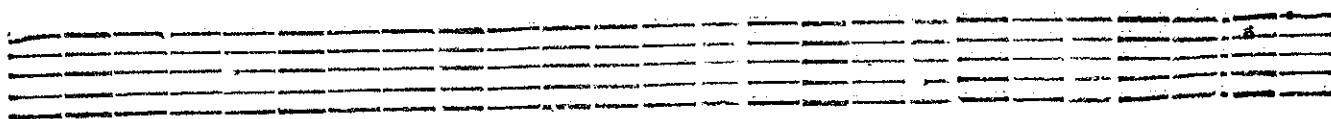
Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-



VIOLONS.



BASSE-CONTINUE.





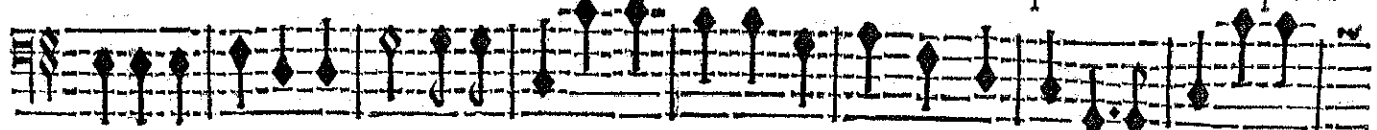
met à ses loix ses plus fiers Ennemis, Il prend soin du bon-heur de ceux qu'il a soûmis. Il prend



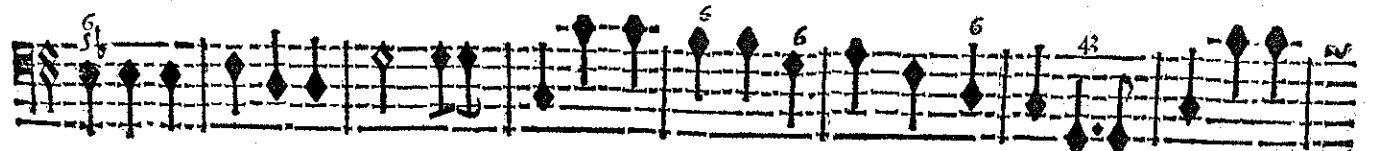
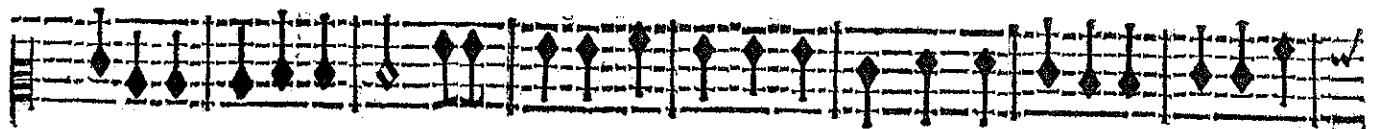
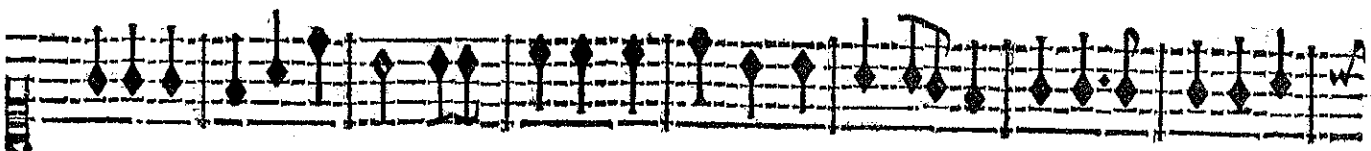
met à ses loix ses plus fiers Ennemis, Il prend soin du bon-heur de ceux qu'il a soûmis. Il prend



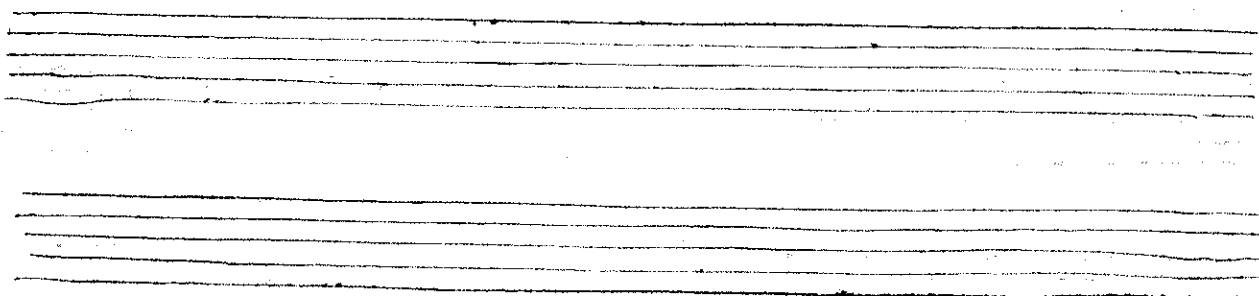
met à ses loix ses plus fiers Ennemis, Il prend soin du bon-heur de ceux qu'il a soûmis. Il prend



met à ses loix ses plus fiers Ennemis, Il prend soin du bon-heur de ceux qu'il a soûmis. Il prend

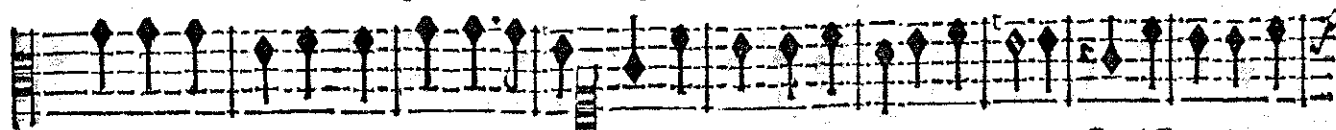


BASSE-CONTINUE.

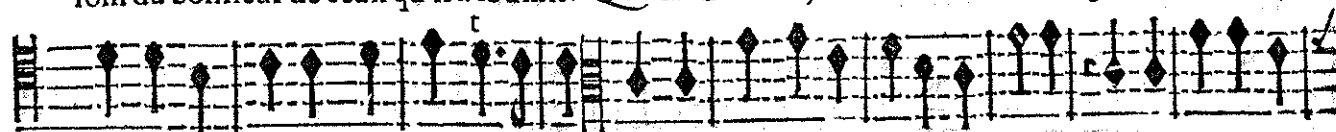




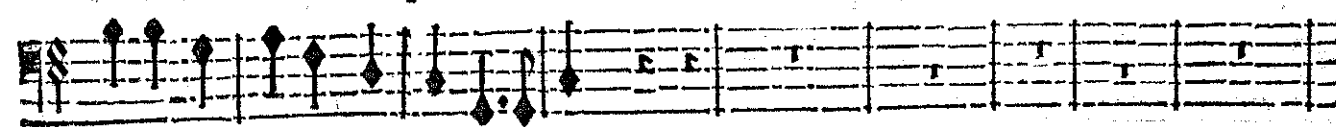
soin du bonheur de ceux qu'il a soumis. Que la Gloire à jamais le couronne: Jouissons du re-



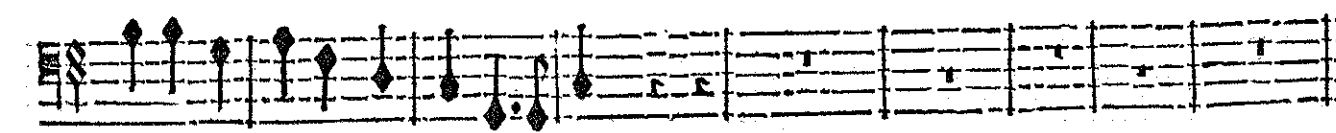
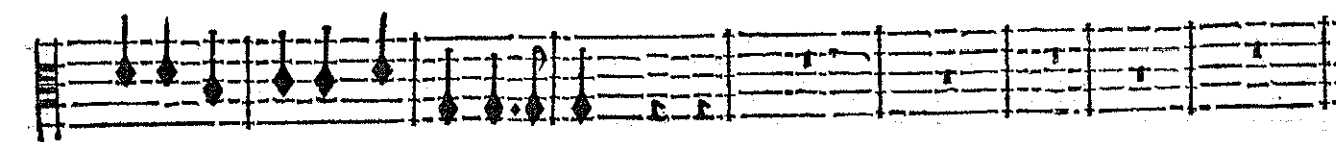
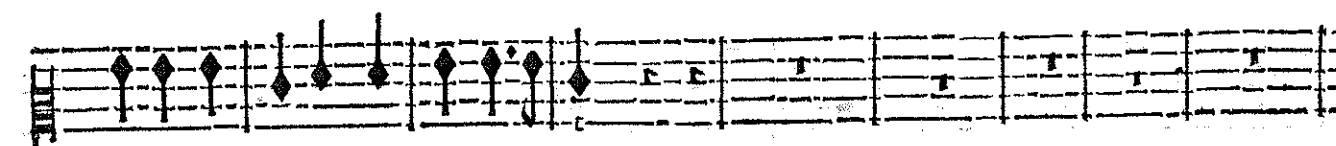
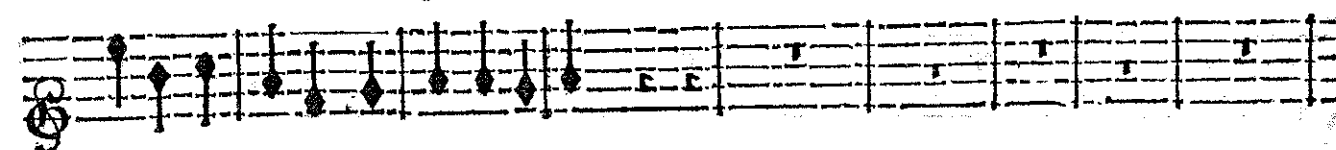
soin du bonheur de ceux qu'il a soumis. Que la Gloire à jamais le couronne: Jouissons du re-



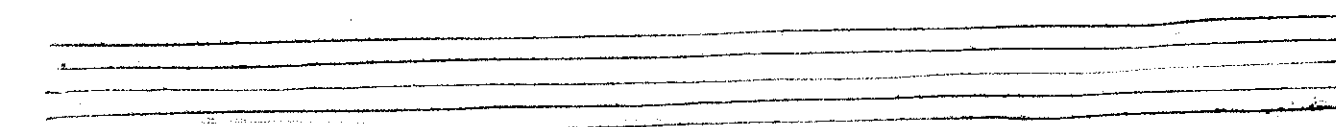
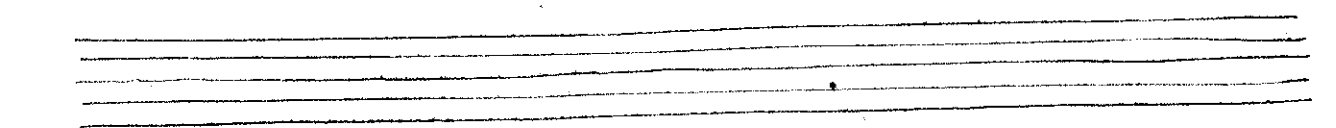
soin du bonheur de ceux qu'il a soumis. Que la Gloire à jamais le couronne: Jouissons du re-

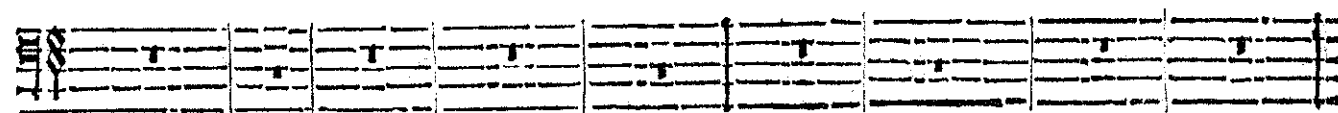
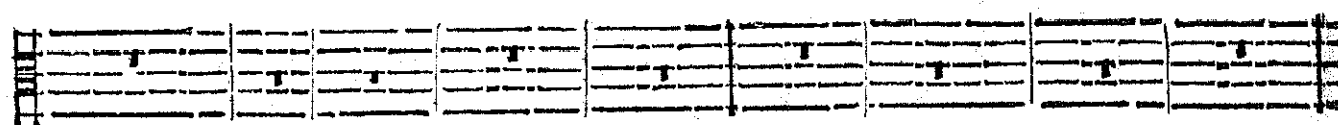
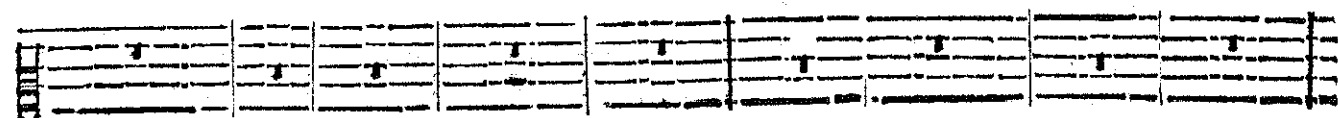
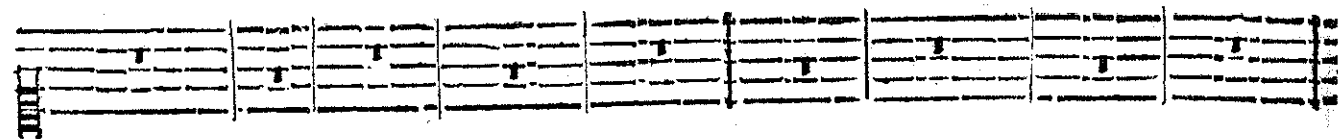
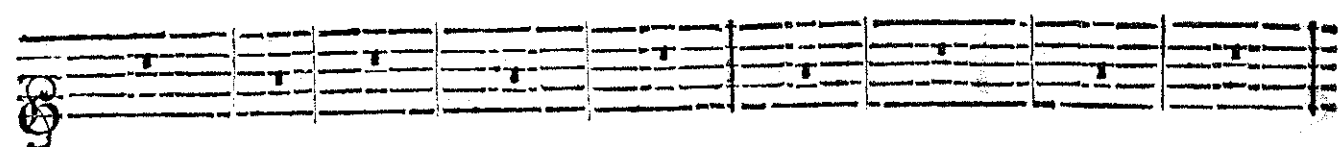


soin du bonheur de ceux qu'il a soumis.

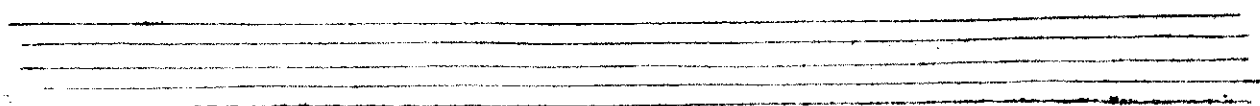
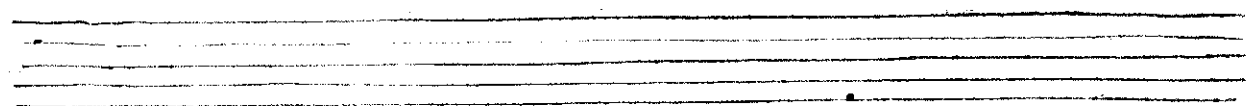


BASSE-CONTINUE.





BASSE-CONTINUE.

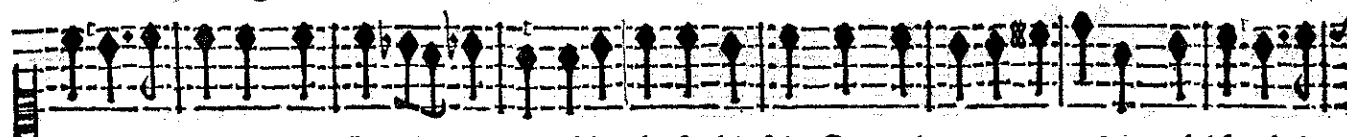


DU TEMPLE DE LA PAIX.

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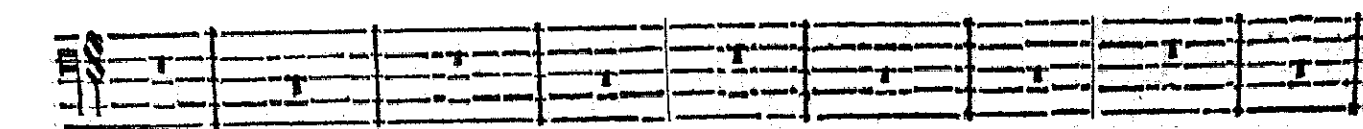
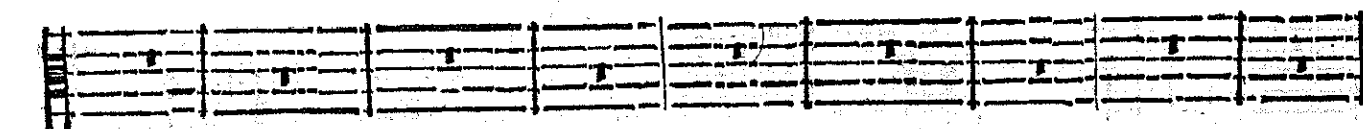
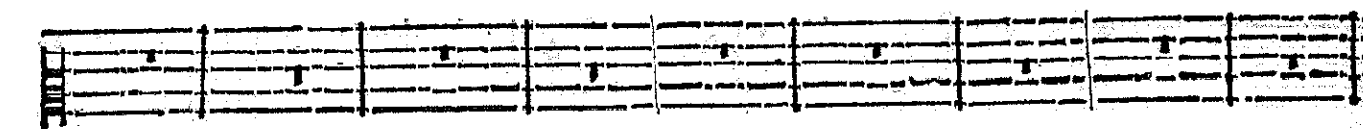
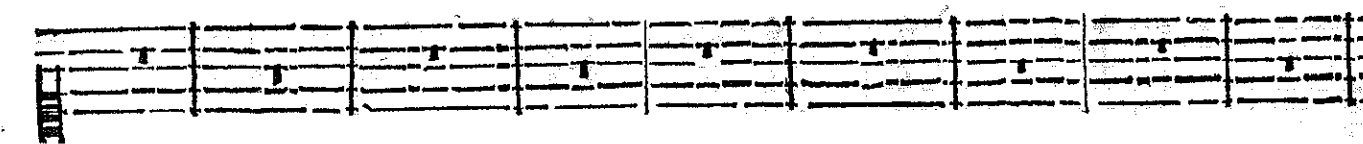
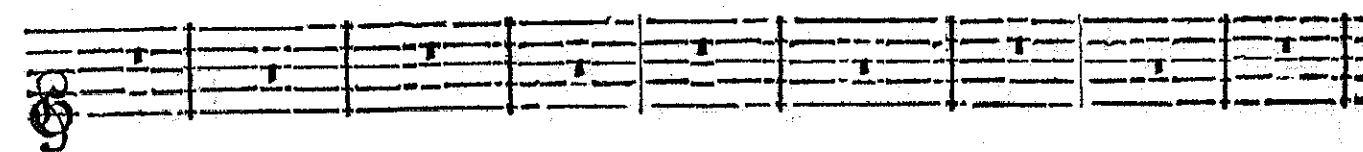
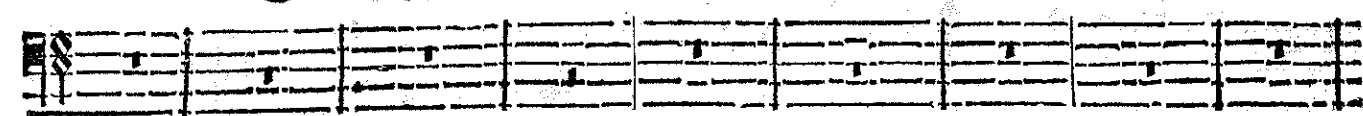
firs de la Paix. Que cēt Peuples divers cōblez de ses biēfaits Prennēt part avec no° aux plaisirs de la



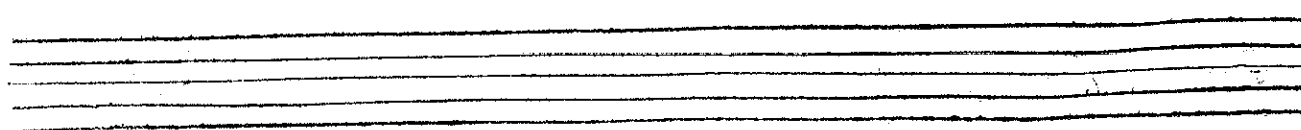
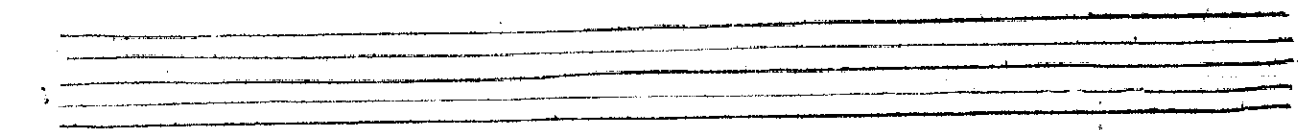
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firs de la Paix. Que cēt Peuples divers cōblez de ses biēfaits Prennēt part avec no° aux plaisirs de la

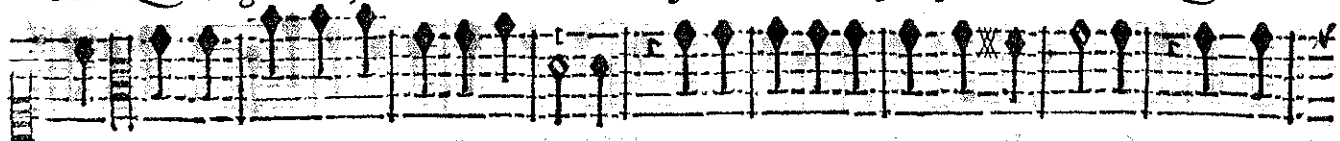


BASSE-CONTINUE.

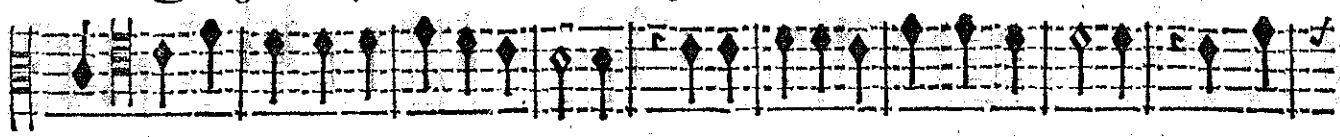




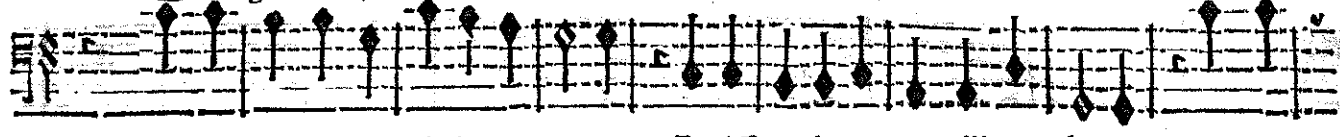
Paix. Que la gloire à jamais le couronne. Jouissons du repos qu'il nous donne. Que cent



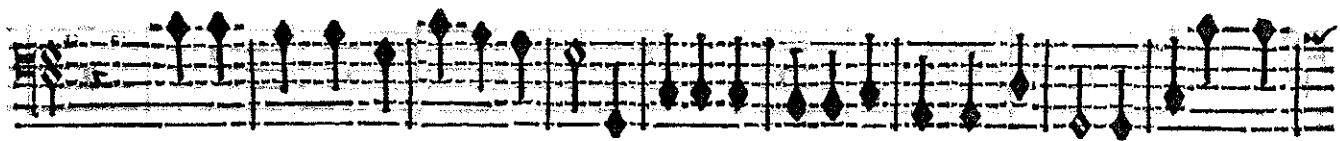
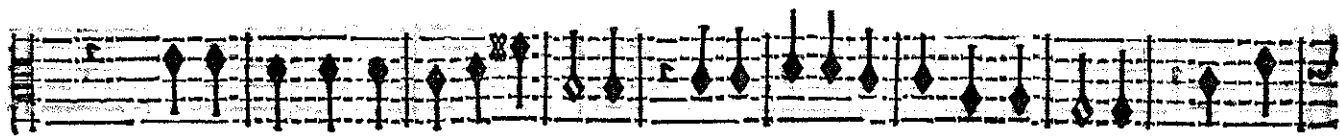
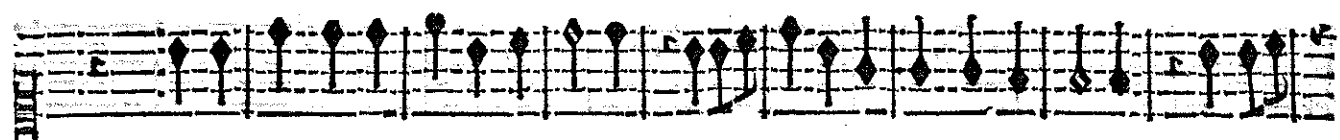
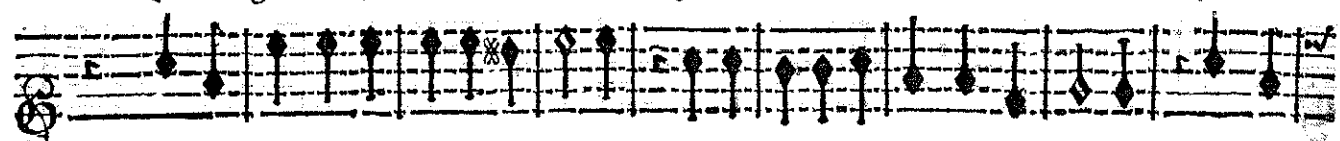
Paix. Que la gloire à jamais le couronne. Jouissons du repos qu'il nous donne. Que cent



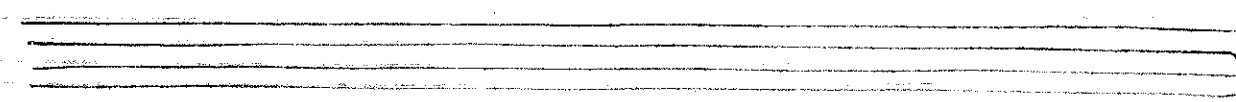
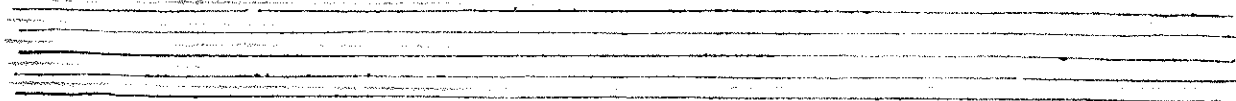
Paix. Que la gloire à jamais le couronne. Jouissons du repos qu'il nous donne. Que cent



Que la gloire à jamais le couronne. Jouissons du repos qu'il nous donne. Que cent



BASSE-CONTINUE.





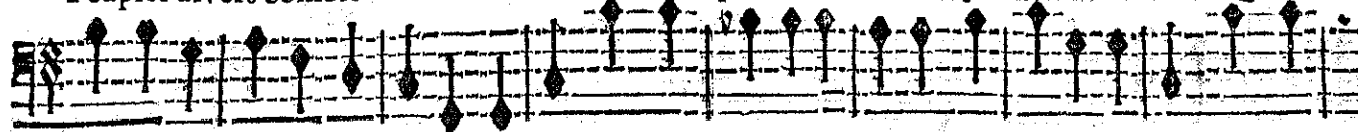
Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Que cent



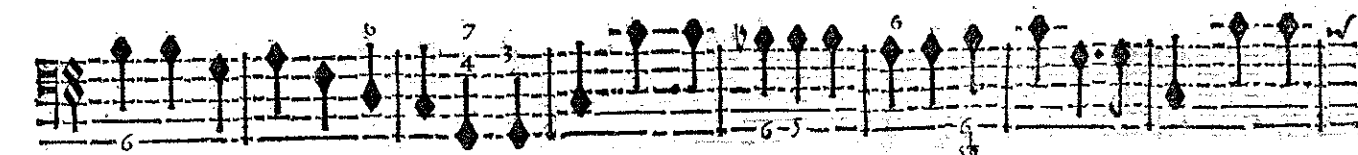
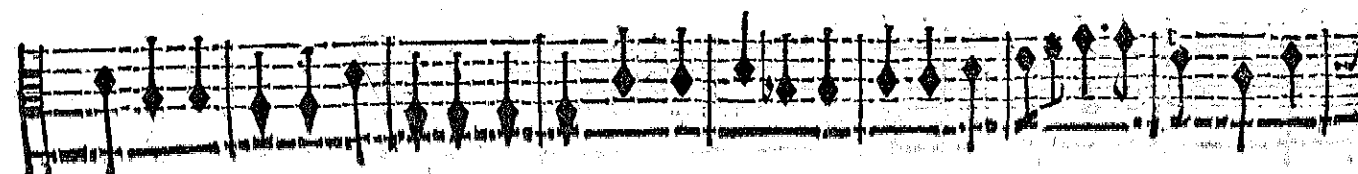
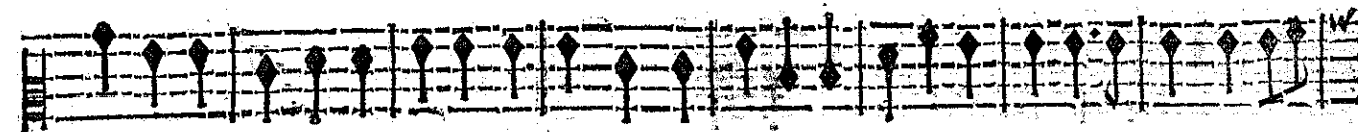
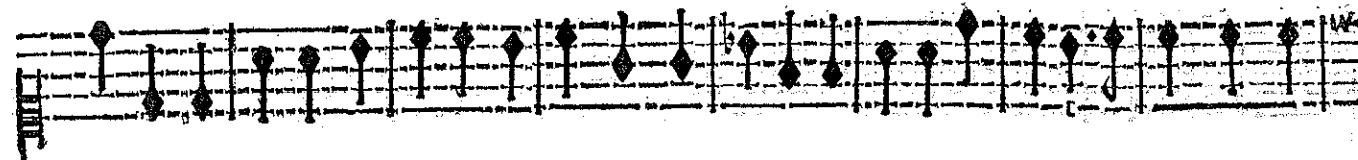
Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Que cent



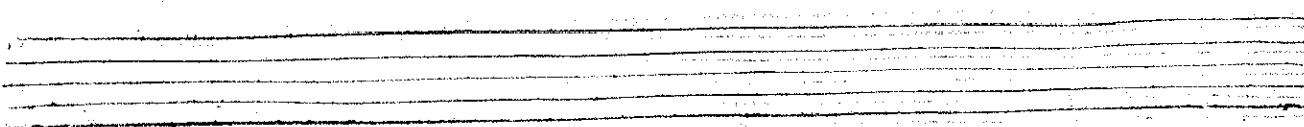
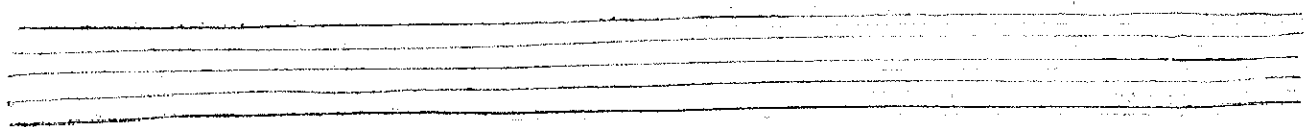
Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Que cent



Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Que cent



BASSE-CONTINUE.





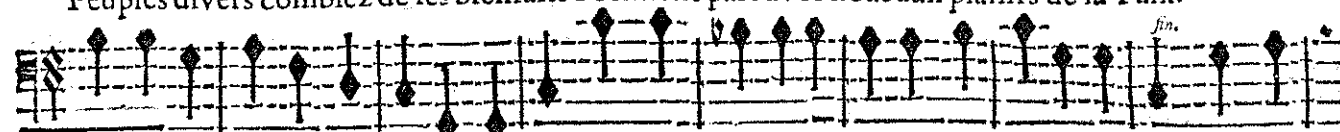
Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix.



Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix.

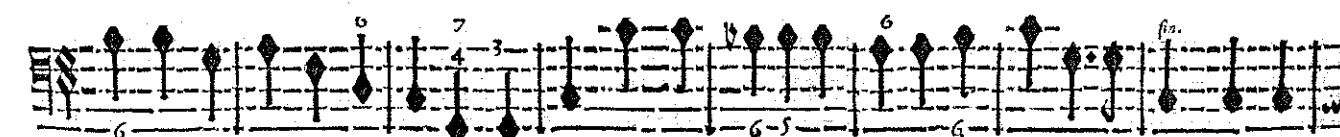
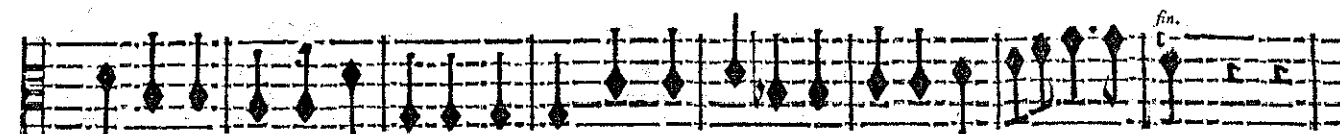
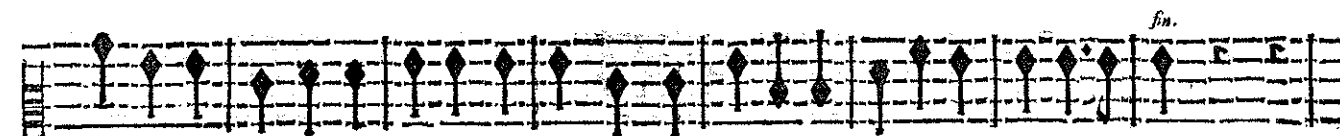


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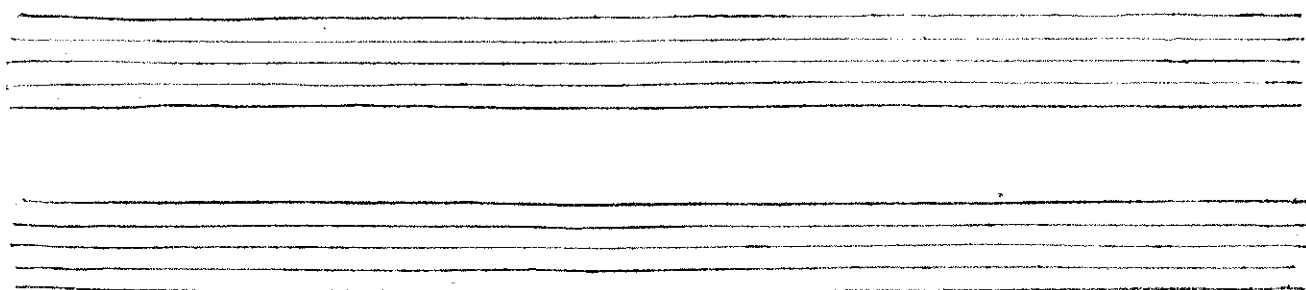


Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Gardons-

VN. AFRIQUAIN.

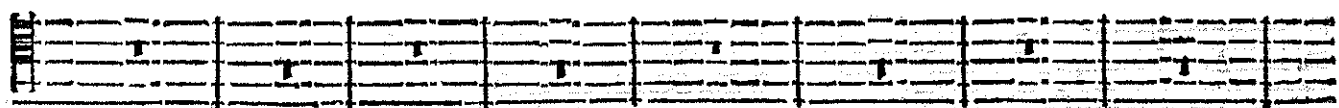
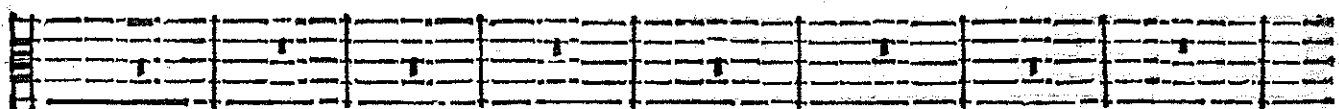
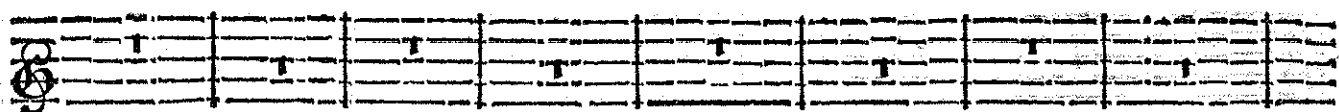


BASSE-CONTINUE.

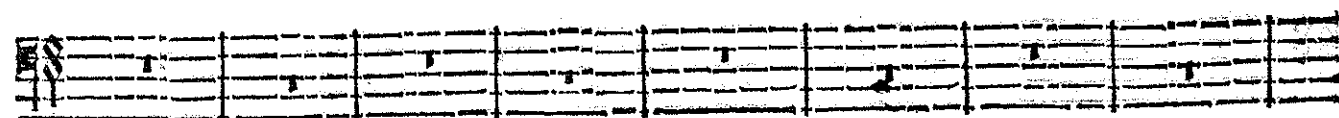
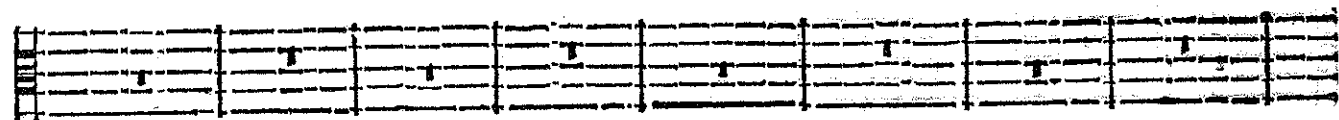
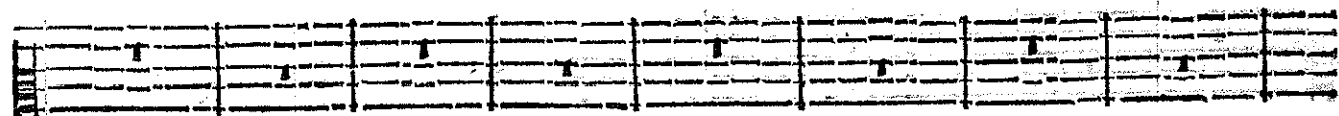
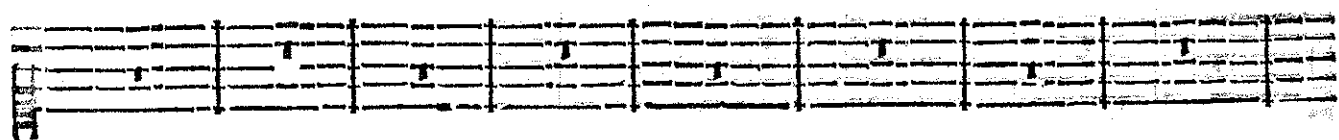
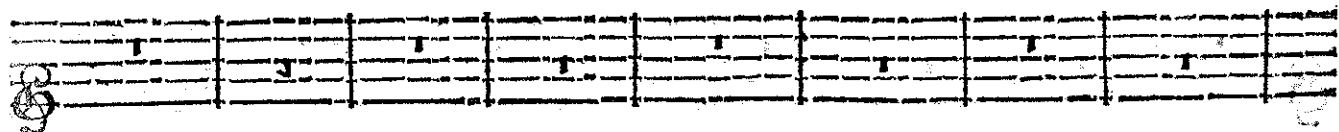


DU TEMPLE DE LA PAIX.

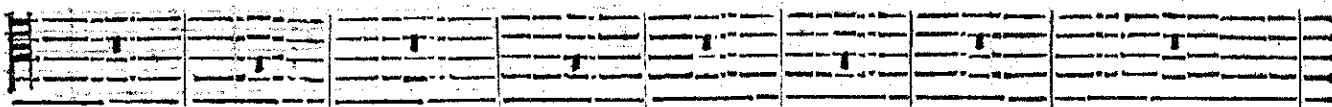
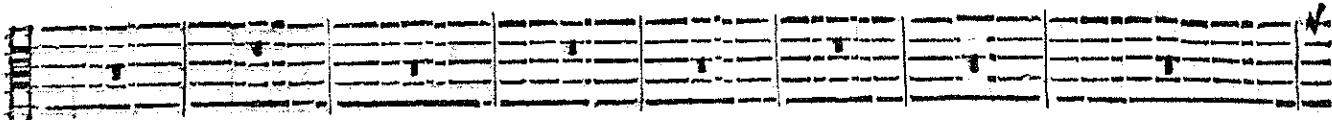
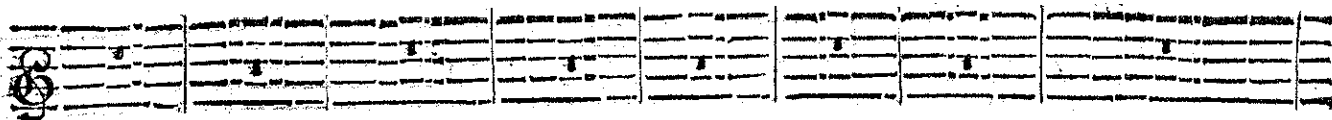
185



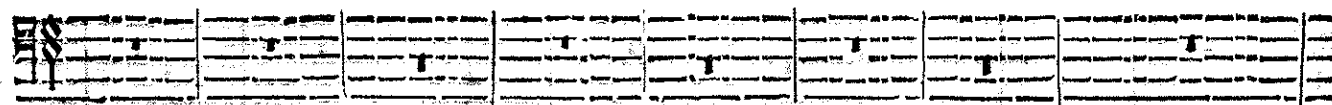
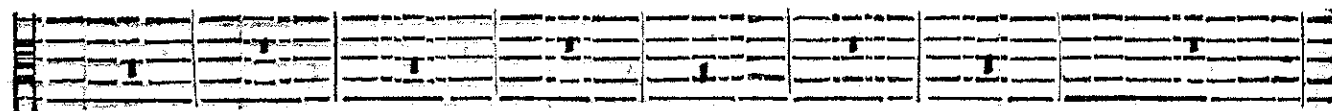
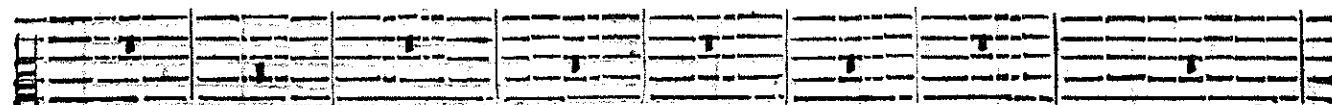
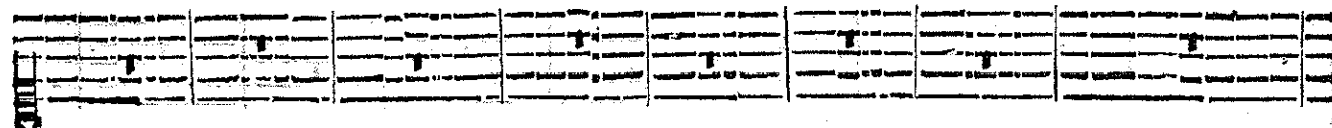
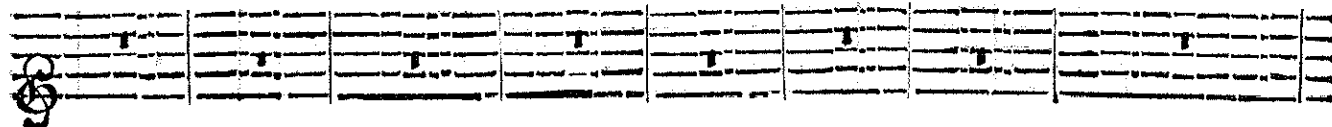
nous d'attirer sa colere, Ne songeons deormais qu'à luy plaire; Son ton-



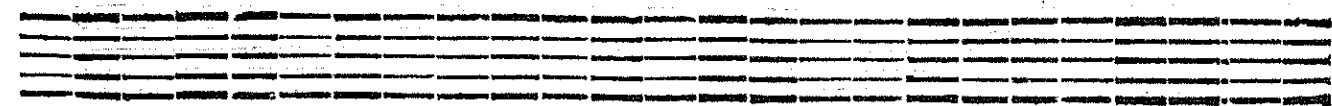
BASSE-CONTINUE.



nerre a laissé sur les bords Affriquains Un exemple terrible au reste des hu- mains. Son ton-

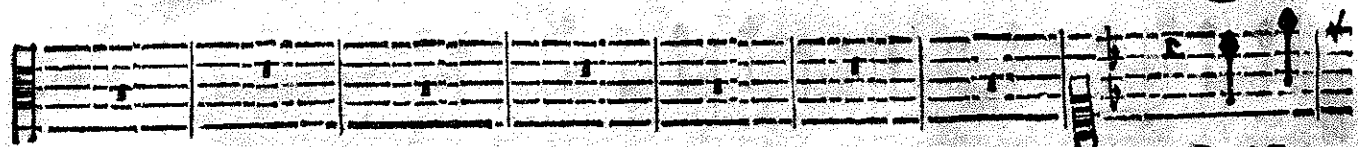


BASSE-CONTINUE.





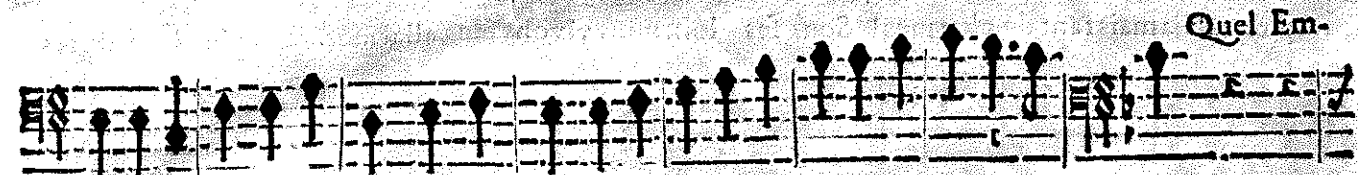
Quel Em-



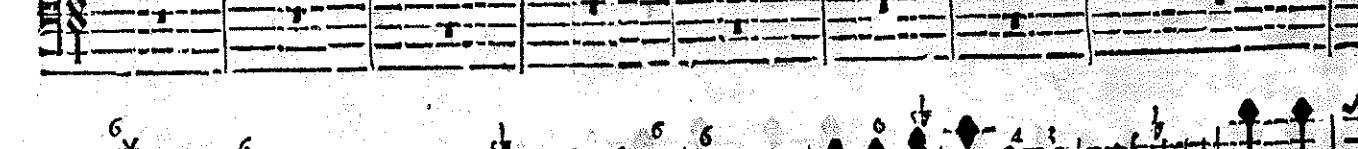
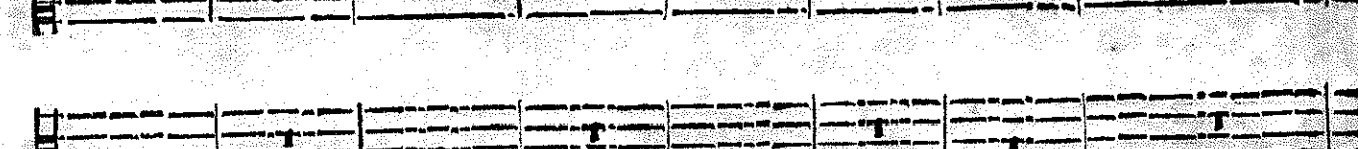
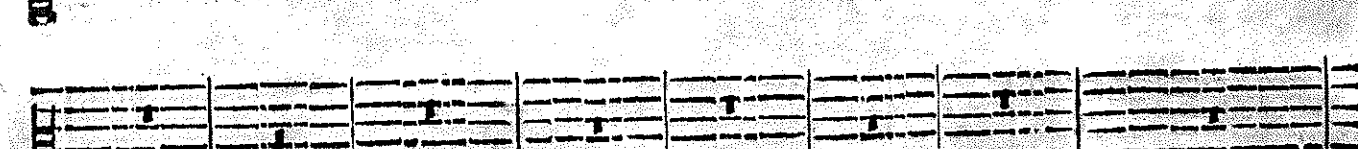
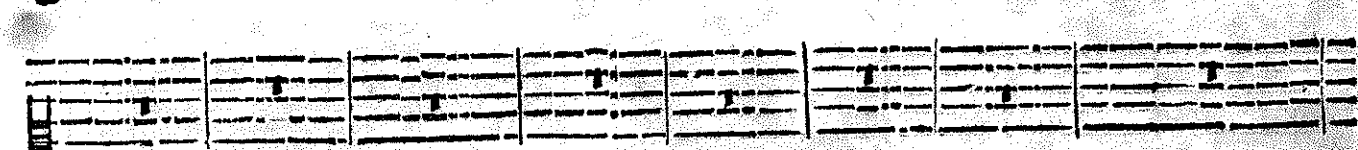
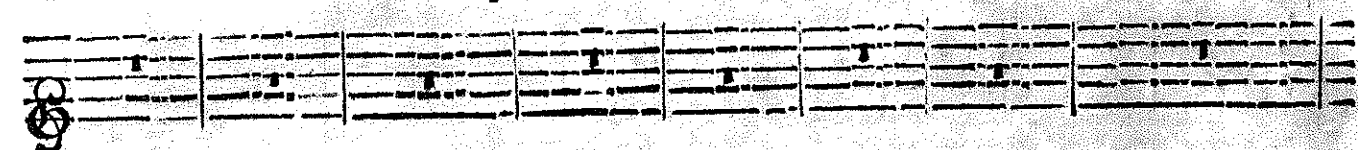
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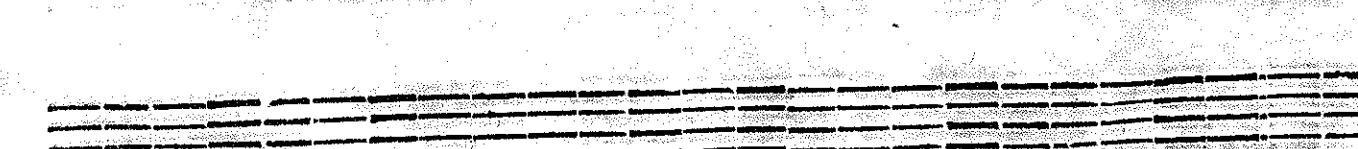
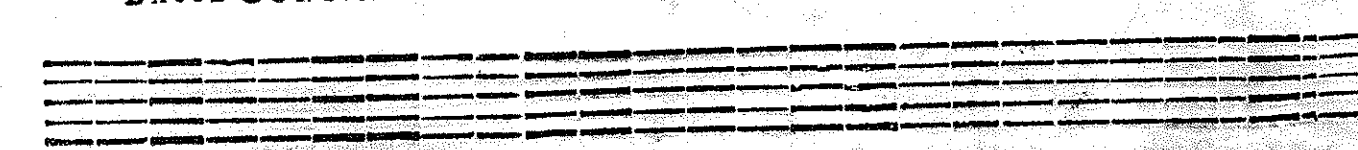
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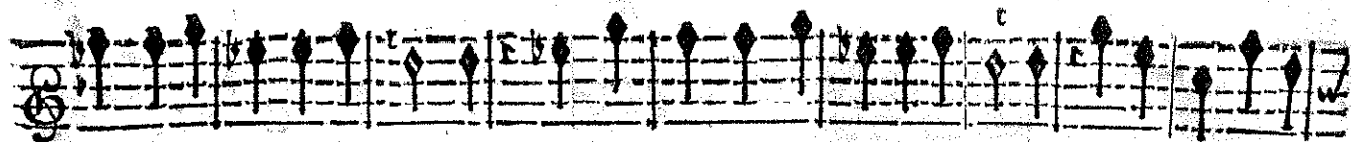


nerre a laissé sur les bords Affriquains Un exemple terrible au reste des hu- mains.

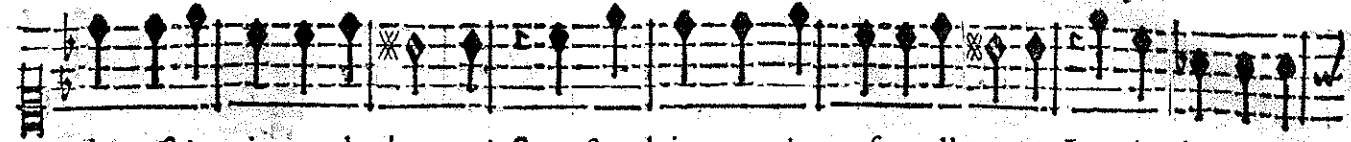


BASSE-CONTINUE.

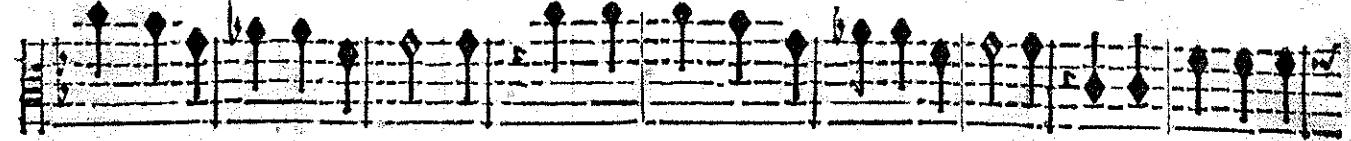




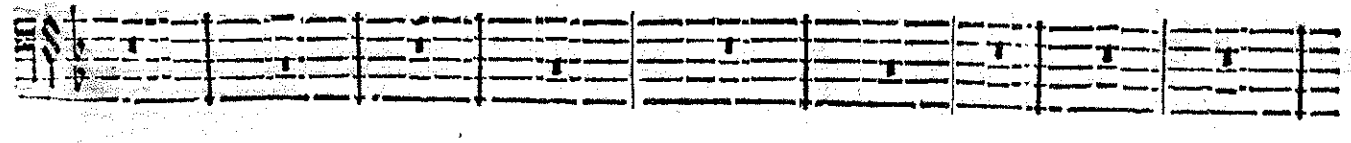
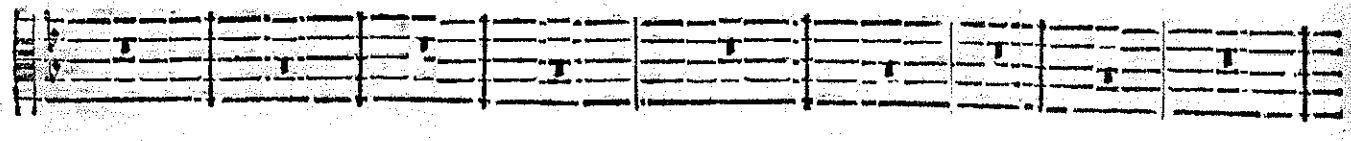
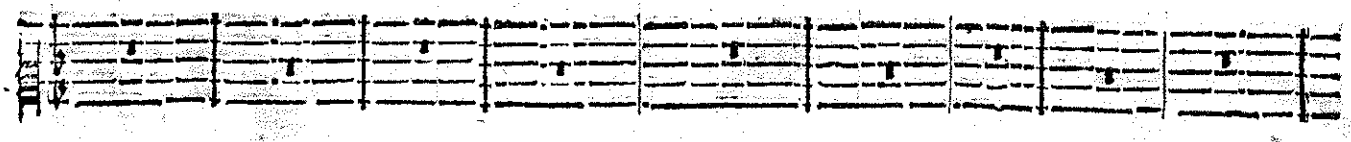
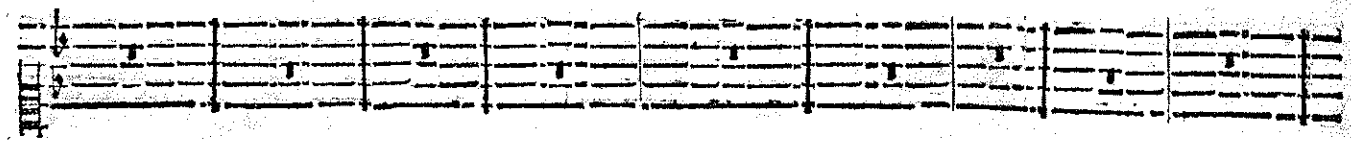
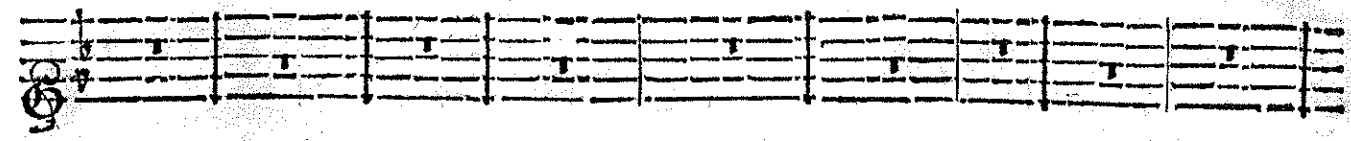
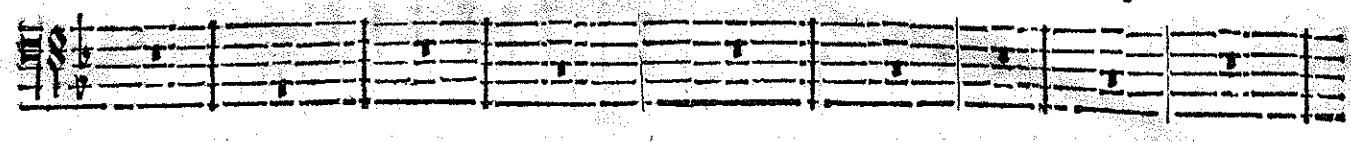
pire eust jamais tant de charmes! Sous ses loix nous vivons sans allarmes. Les plus doux de ses



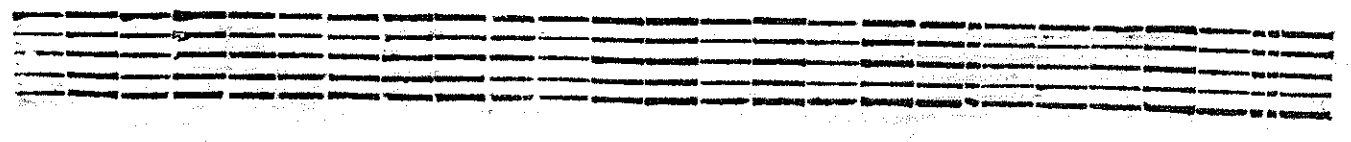
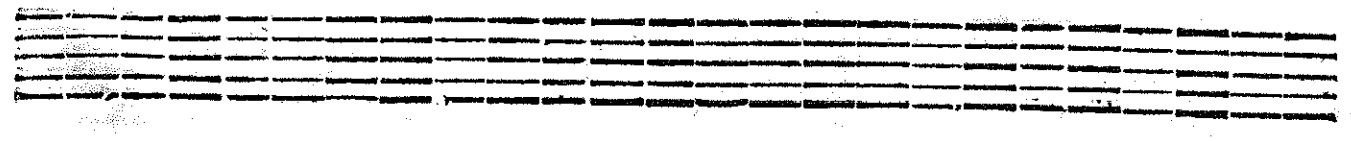
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BASSE-CONTINUE.





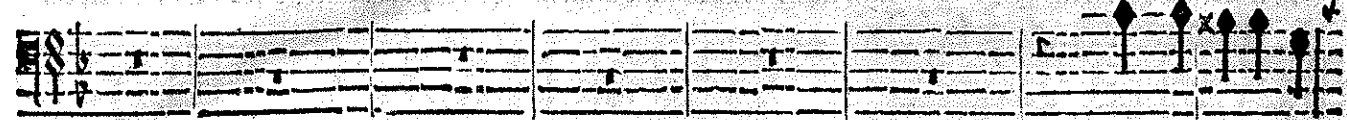
vœux Sôt de no^rêdre heureux. Les pl^odoux de ses vœux Sôt de no^rêdre heureux. Quel empire eût ja-



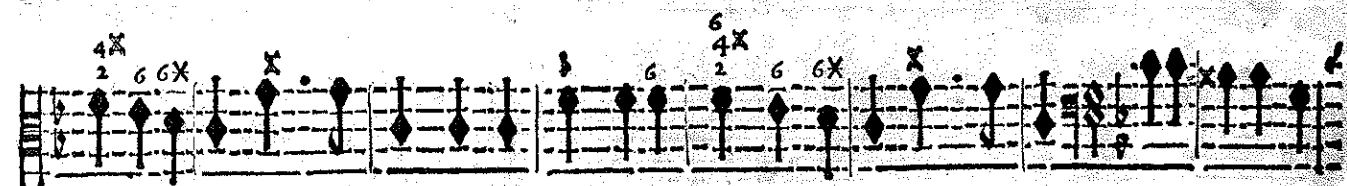
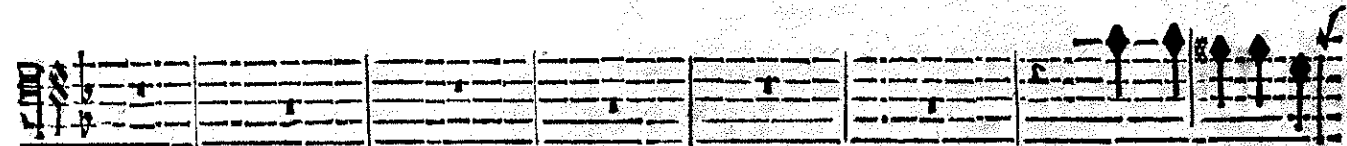
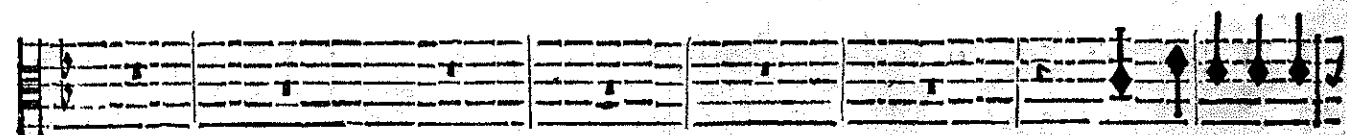
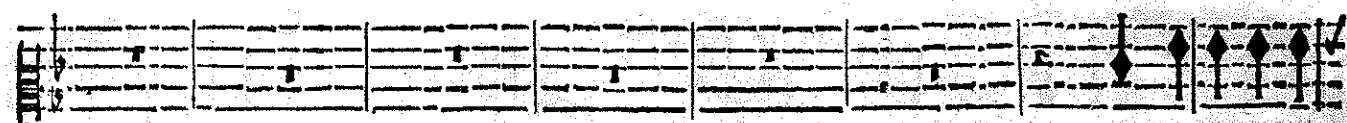
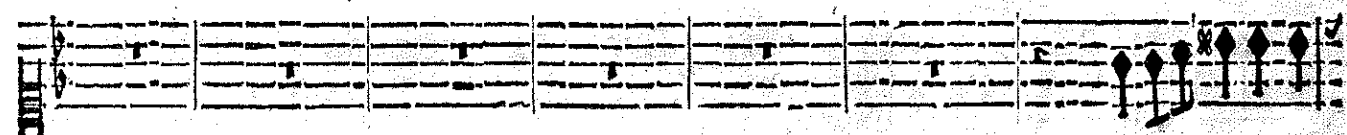
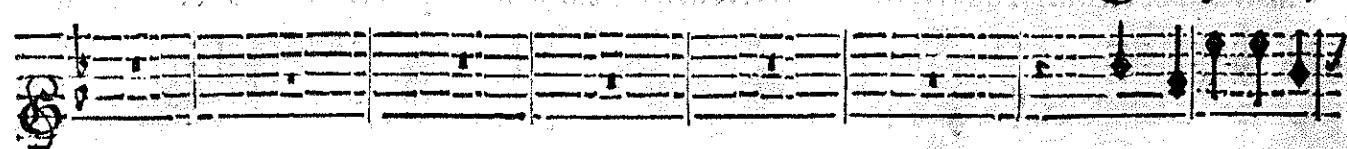
vœux Sôt de no^rêdre heureux. Les pl^odoux de ses vœux Sôt de no^rêdre heureux. Quel empire eût ja-



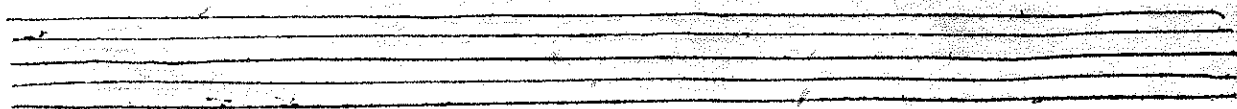
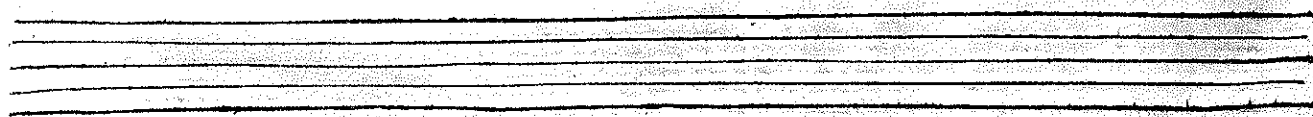
vœux Sôt de no^rêdre heureux. Les pl^odoux de ses vœux Sôt de no^rêdre heureux. Quel empire eût ja-



Quel Empire eût ja-

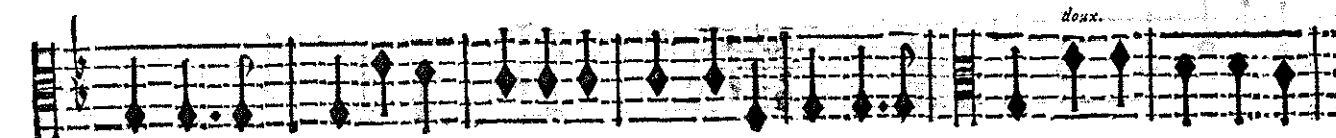
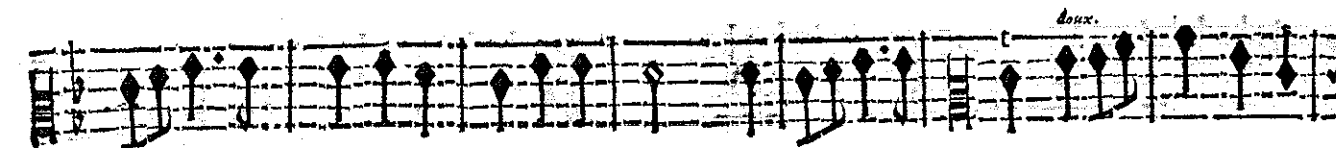
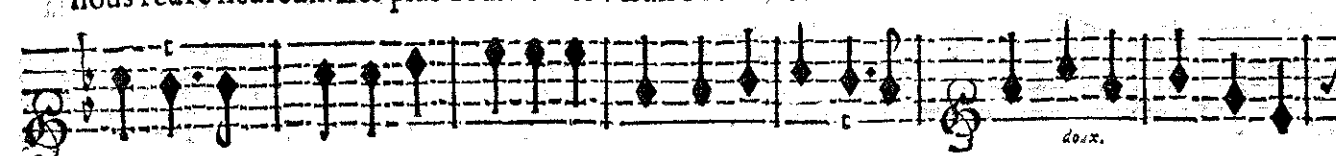
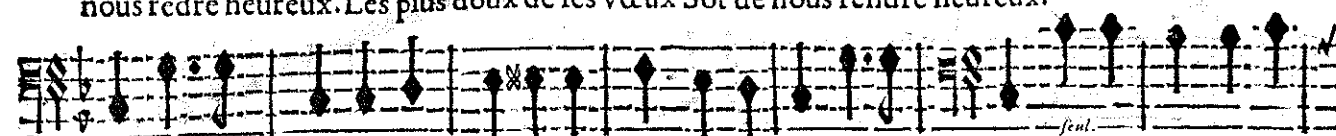
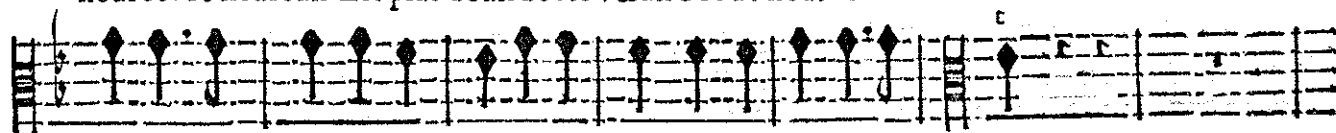
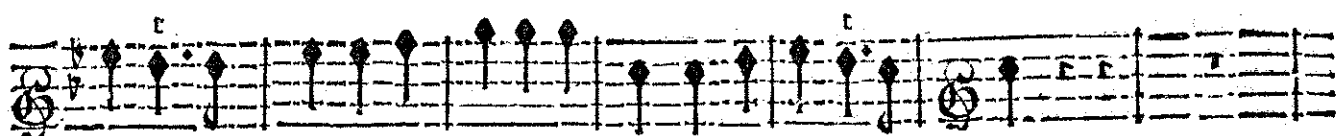


BASSE-CONTINUE.

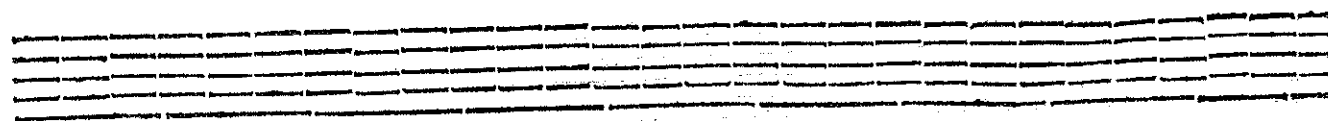
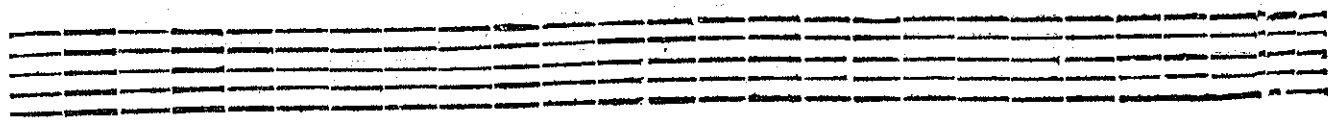


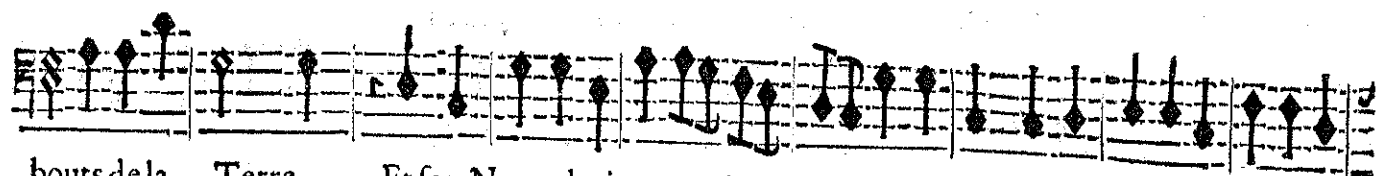
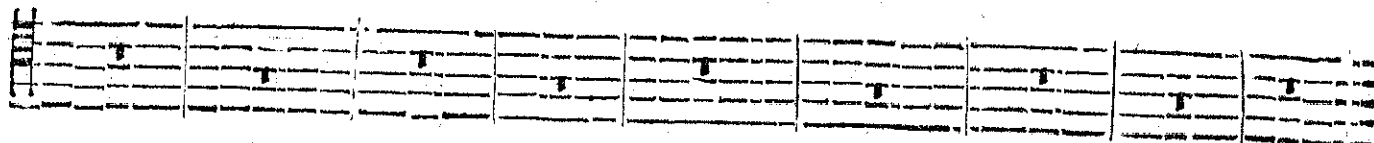
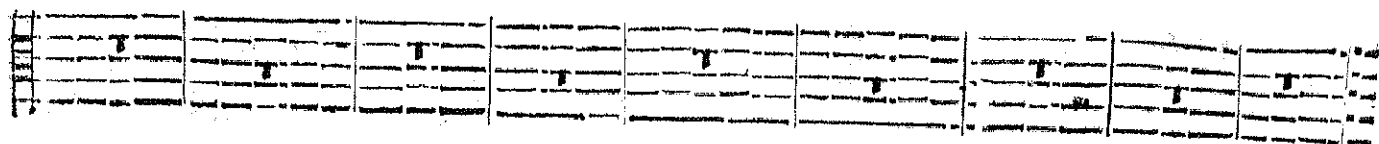
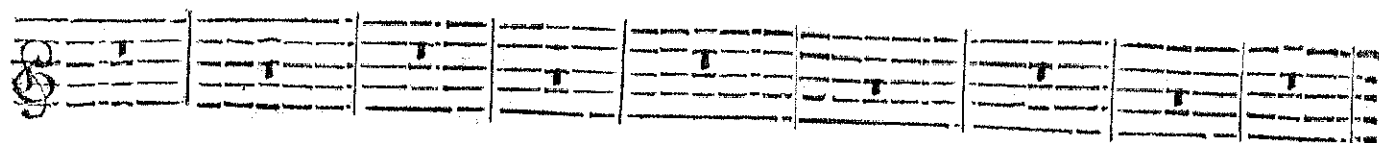
DU TEMPLE DE LA PAIX.

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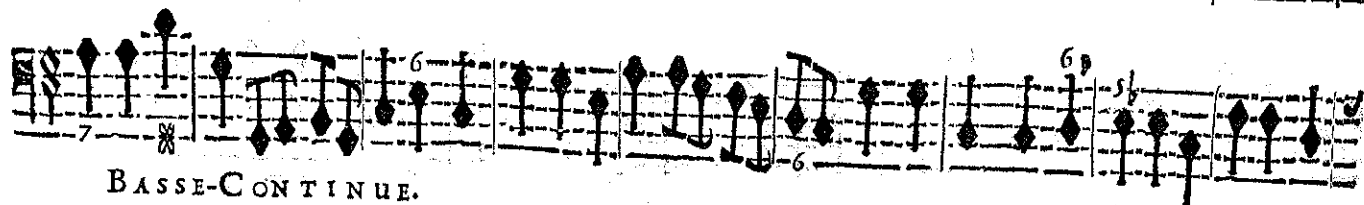
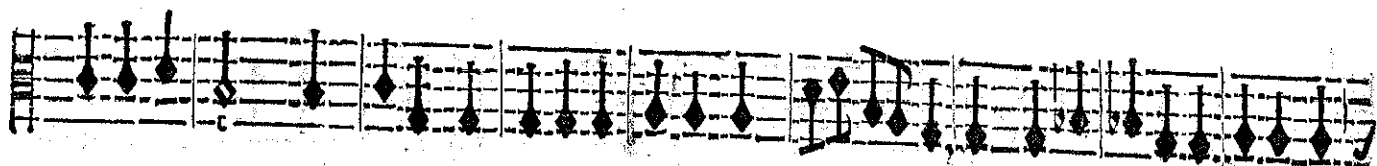
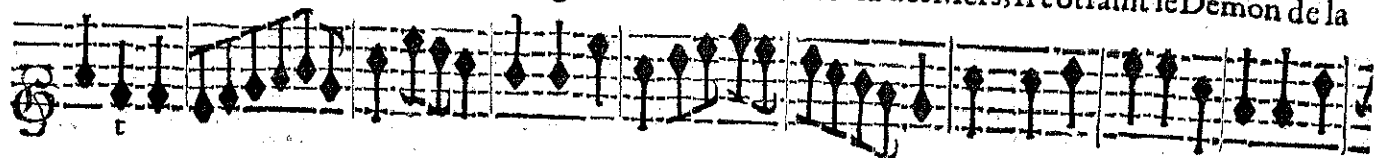


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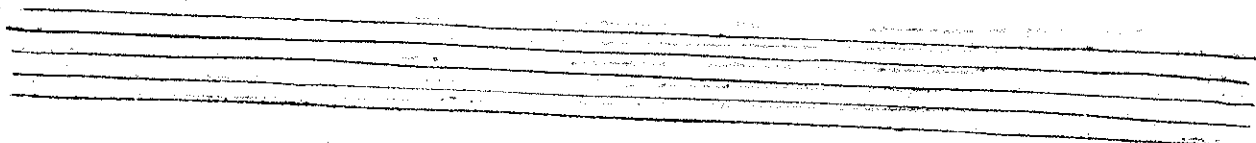
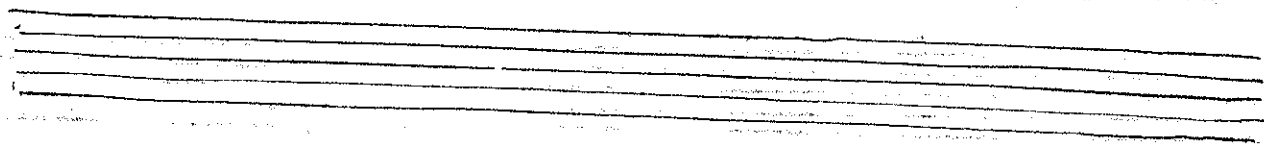


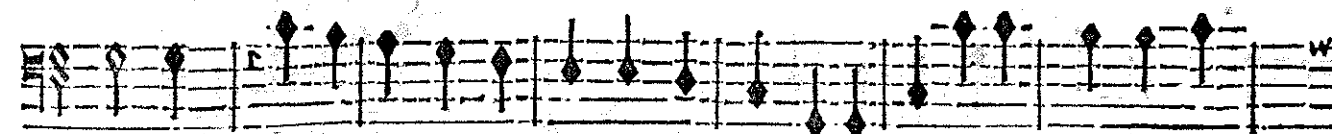
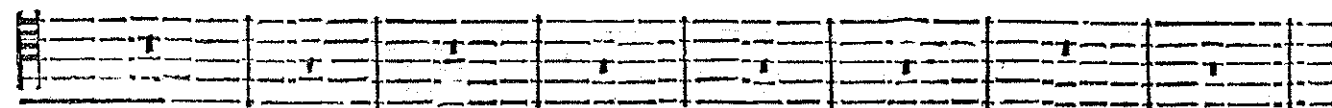
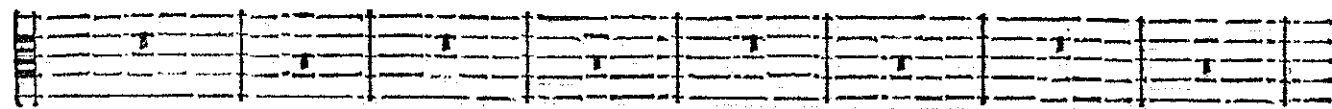
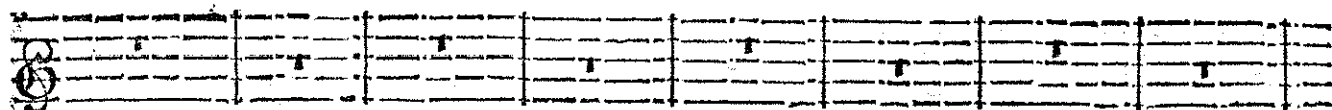


bouts de la Terre, Et son Nom glorieux vo- le au de- là des Mers; Il cōtrainst le Demon de la

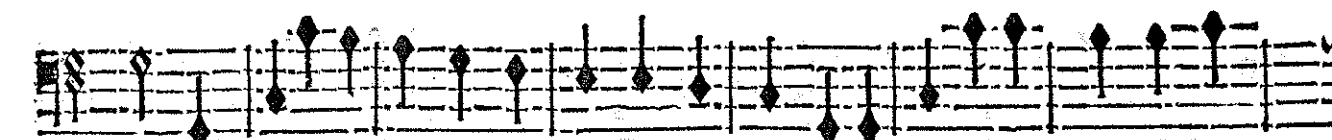
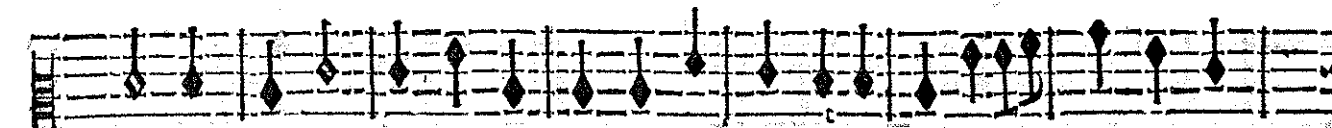


BASSE-CONTINUE.

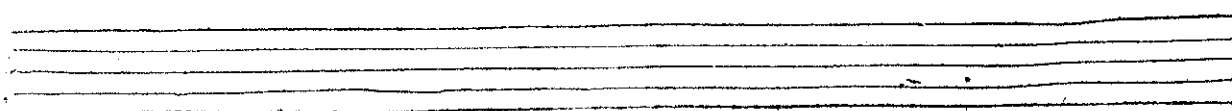
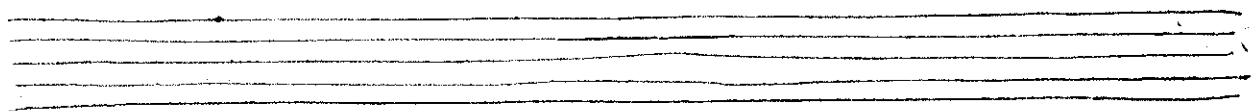


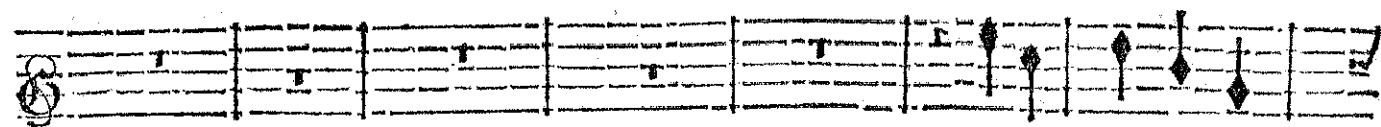


Guerre, A rentrer pour jamais dans le fond des Enfers. On le craint aux deux

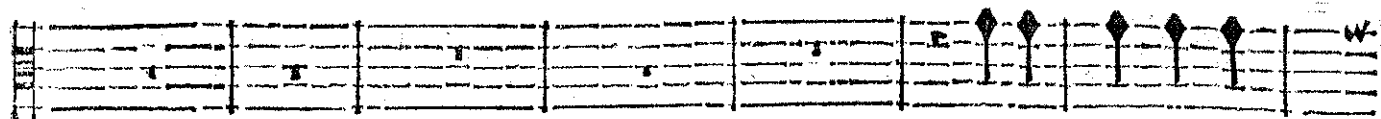


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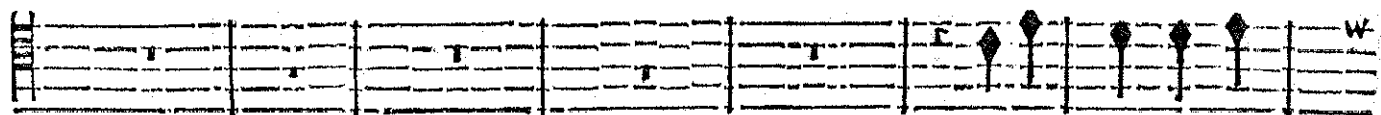




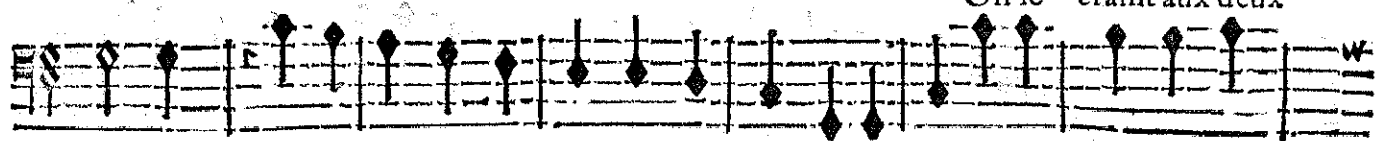
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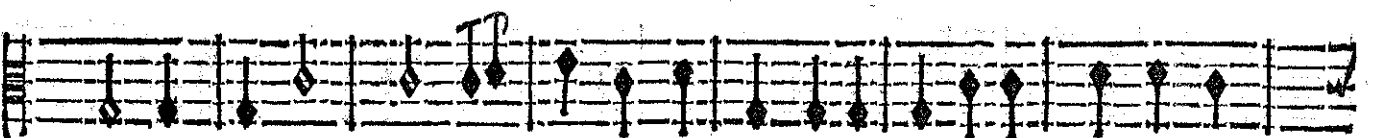
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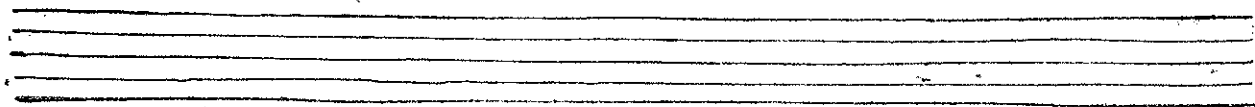
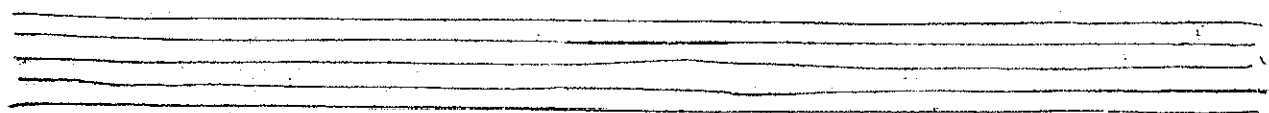
On le craint aux deux



Guerre, A rentrer pour jamais dans le fond des Enfers. On le craint aux deux

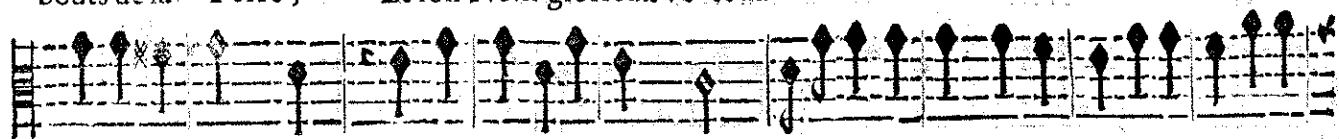


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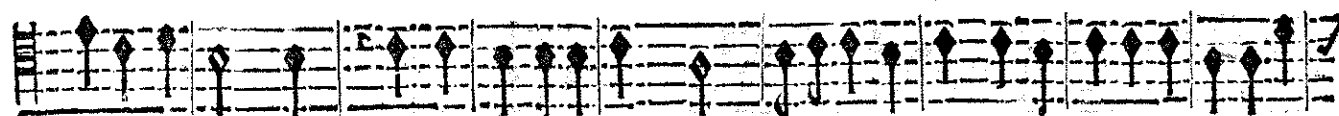




bouts de la Terre, Et son Nom glorieux vo-le au de-la des Mers; Il cōtraint le Demó de la



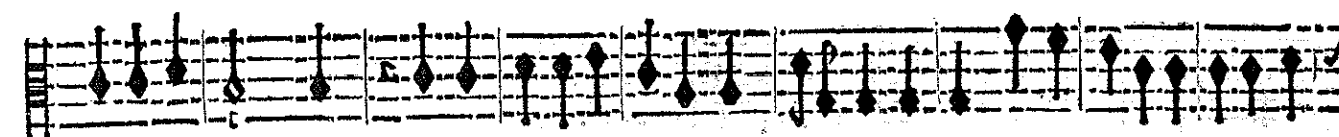
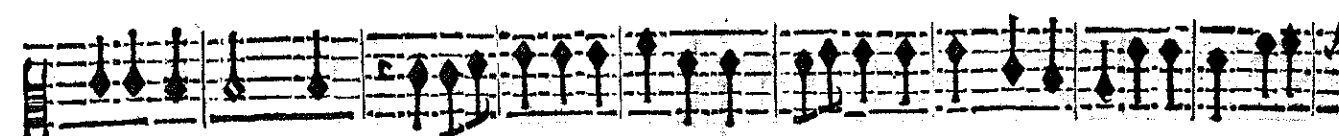
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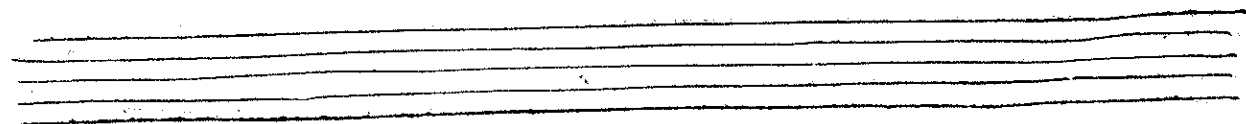
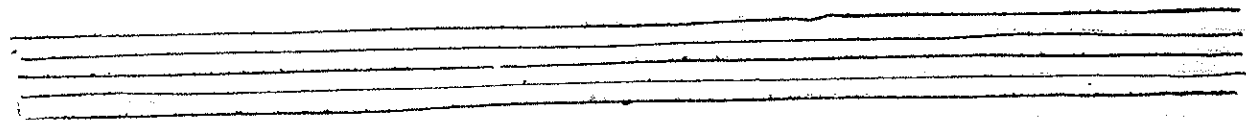
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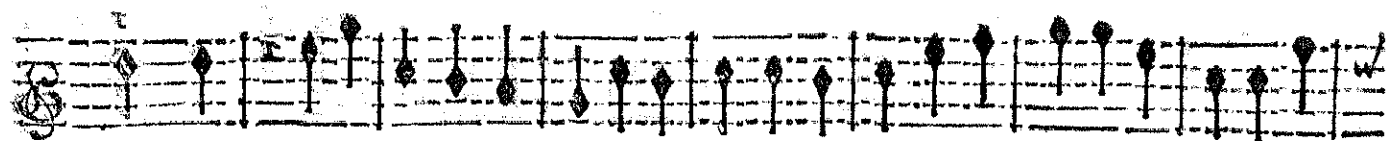


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BASSE-CONTINUE.

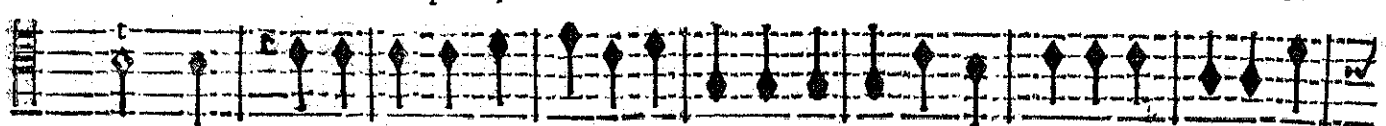




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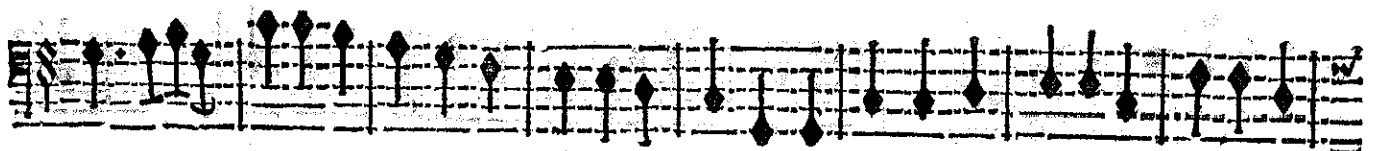
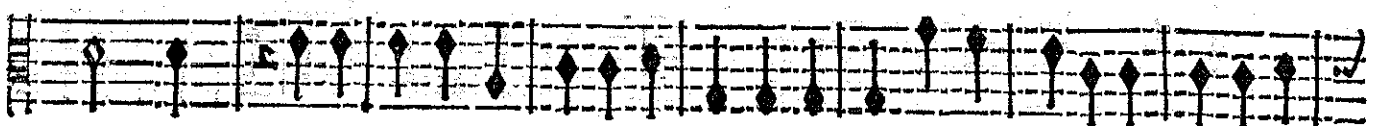
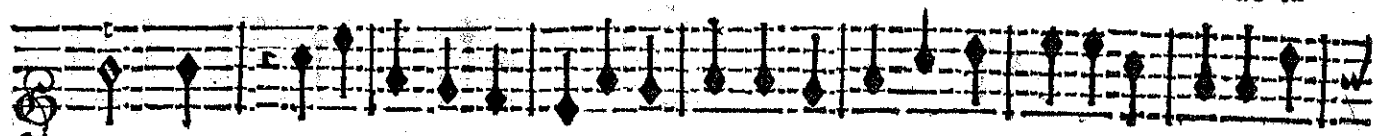
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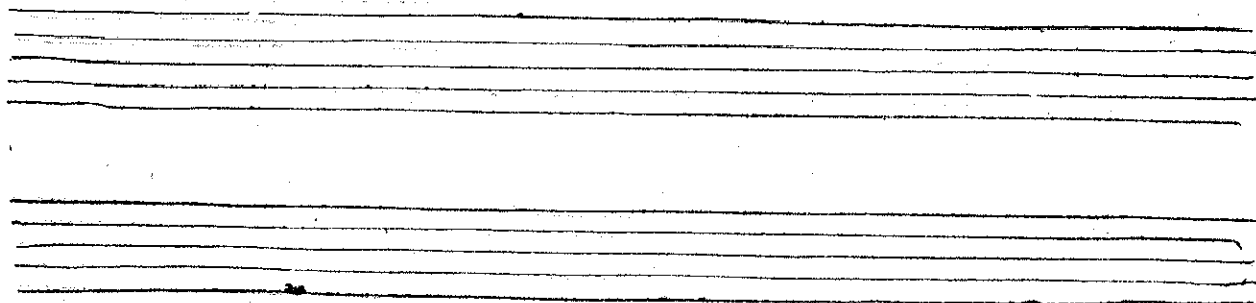
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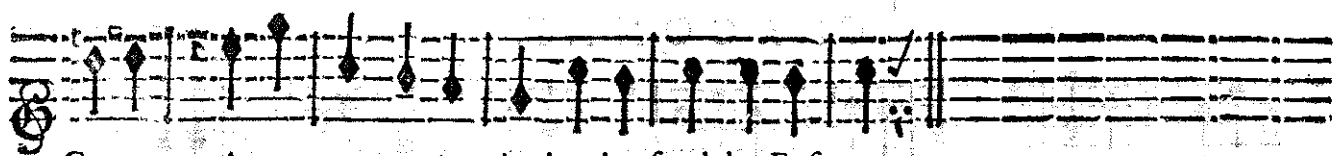


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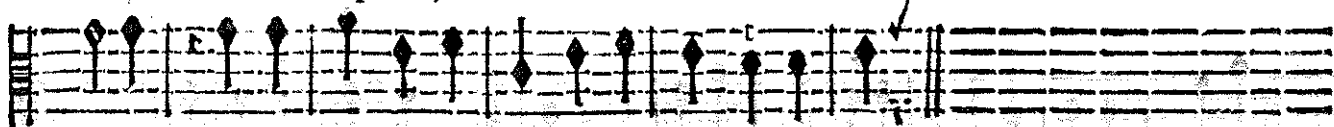


BASSE-CONTINUE.

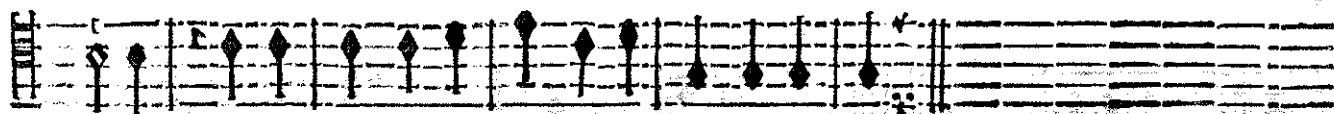




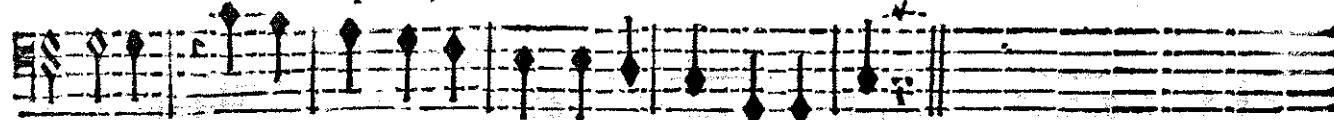
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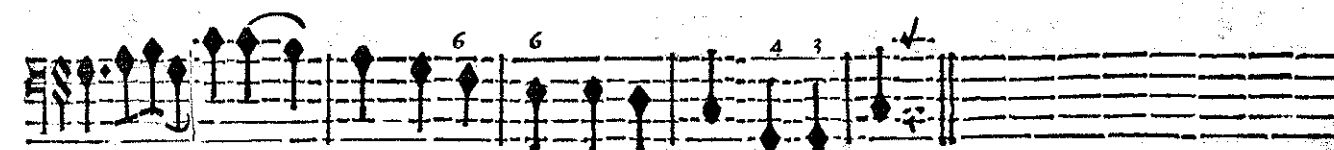
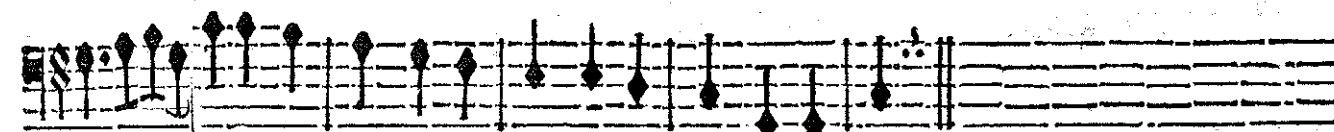
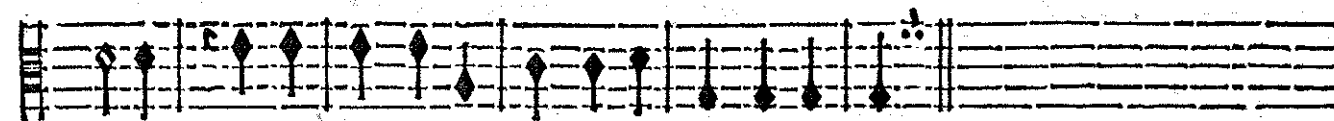
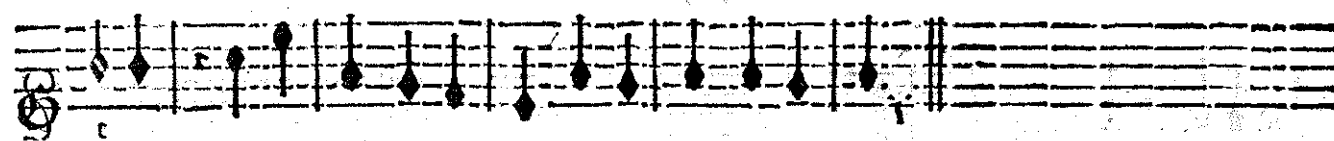
Guerre, A rentrer pour jamais dans le fond des Enfers.



Guerre, A rentrer pour jamais dans le fond des Enfers.



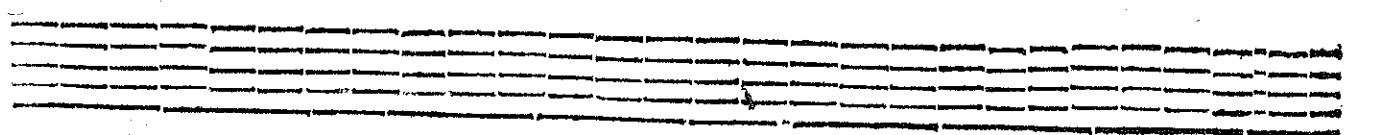
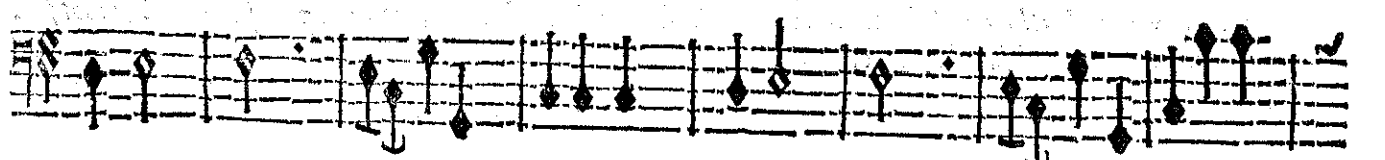
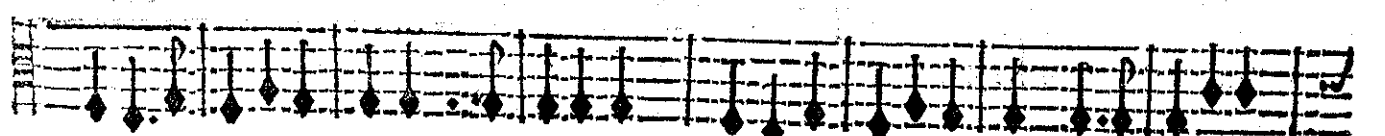
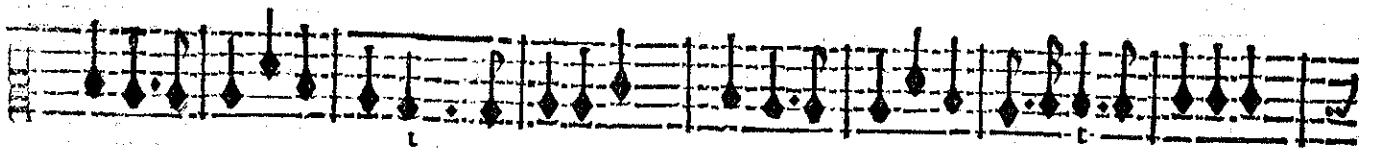
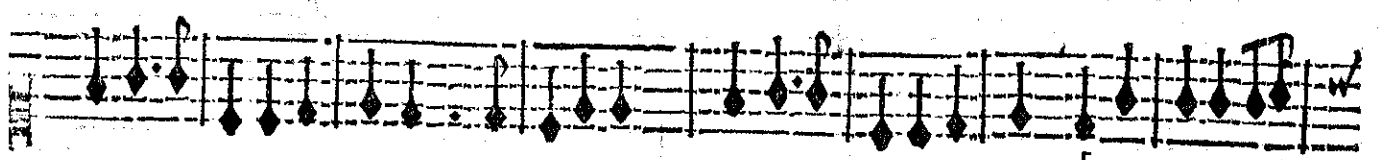
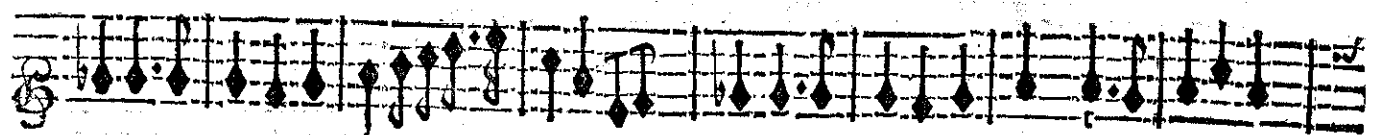
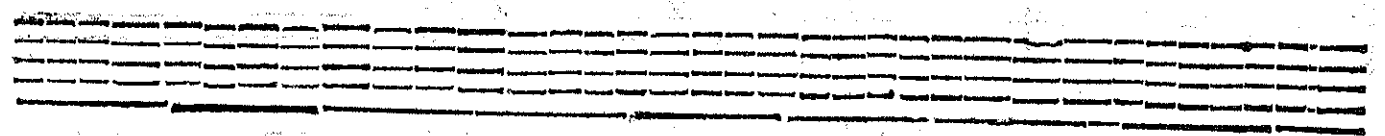
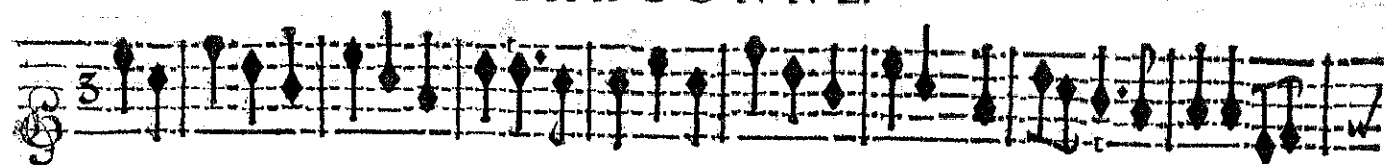
Guerre, A rentrer pour jamais dans le fond des Enfers.



BASSE-CONTINUE.

*On recommence le Chœur, Chantons tous sa Valeur triomphante, page 177. jusqu'à ce mot fin.
Et en suite l'on prend la Chaconne.*

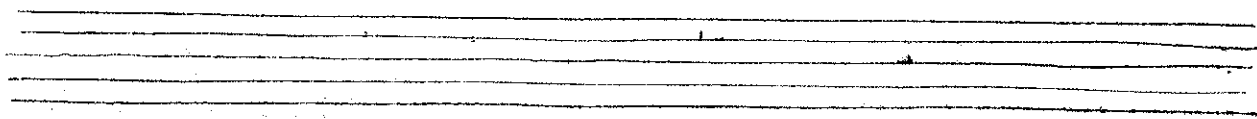
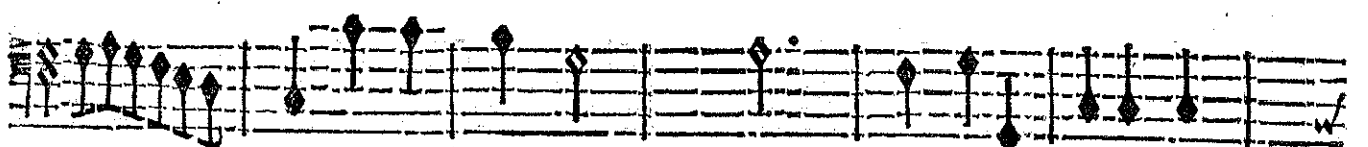
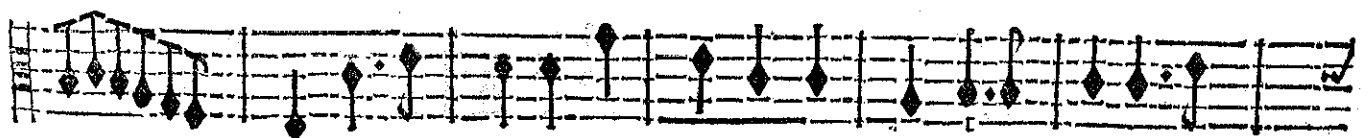
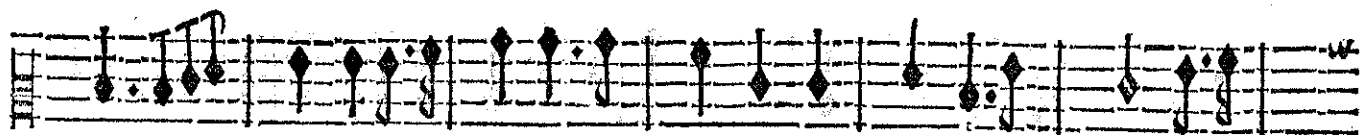
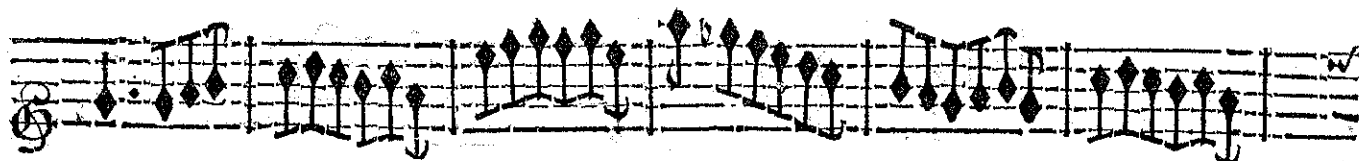
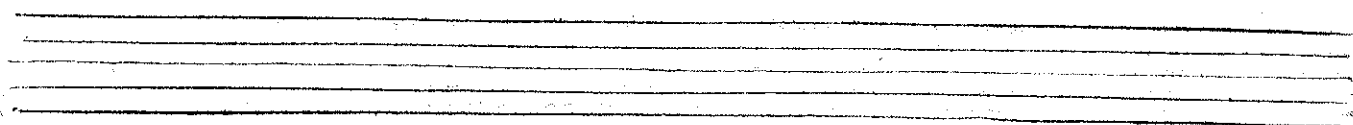
BALLET CHACONNE



DU TEMPLE DE LA PAIX.

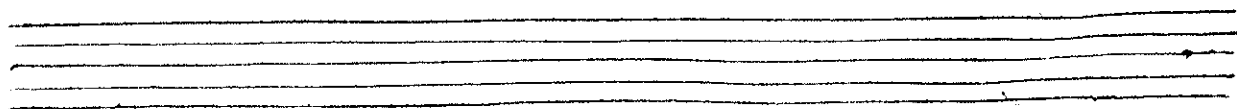
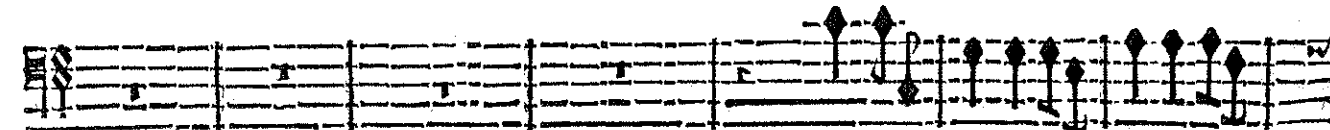
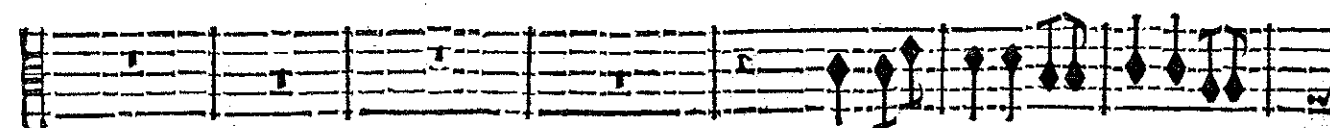
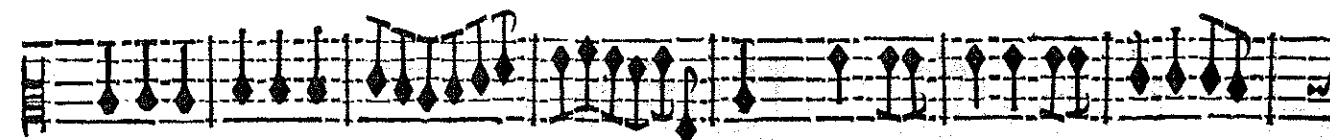
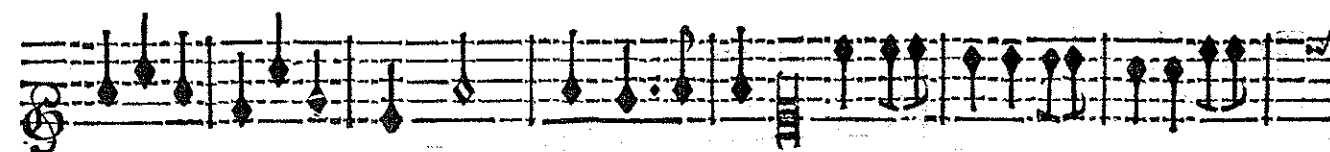
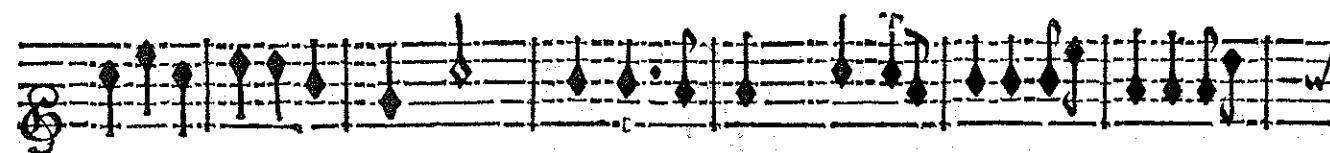
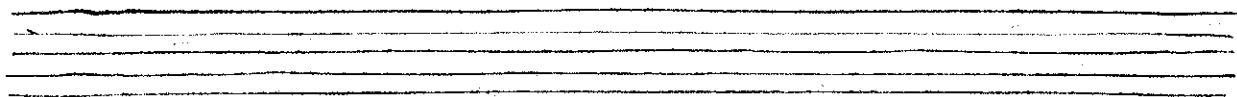
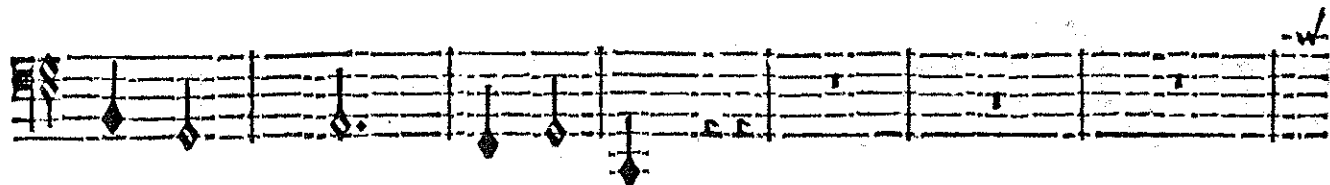
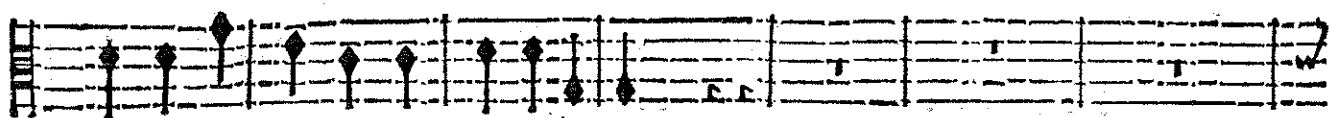
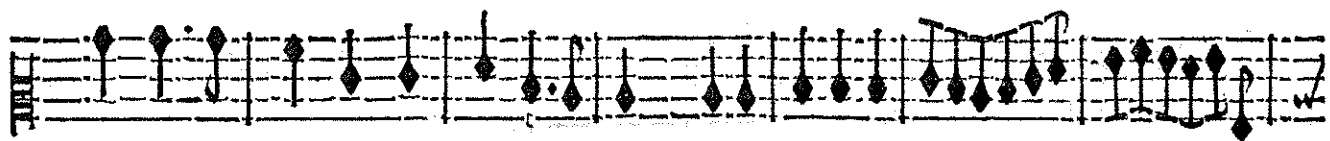
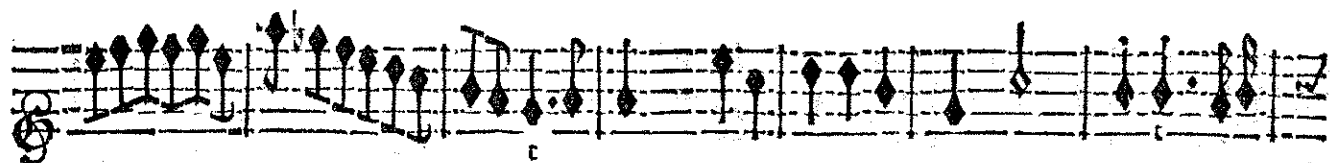
199

This musical score is written for a piano and features a variety of musical notations across ten systems. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The score is composed of several staves, with some systems containing multiple staves for different instruments or voices. The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score is written in a style that is characteristic of 19th-century musical notation, with a focus on melodic and harmonic development. The piece concludes with a final cadence in the last system.

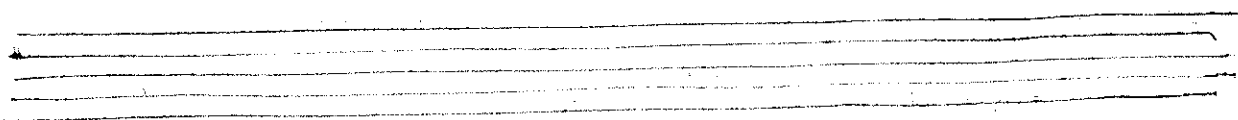
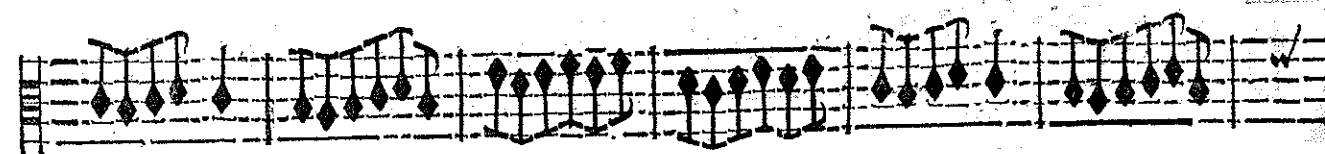
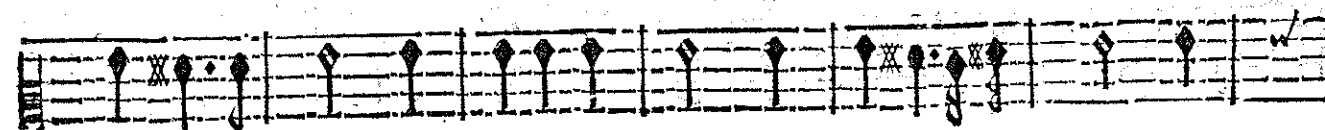
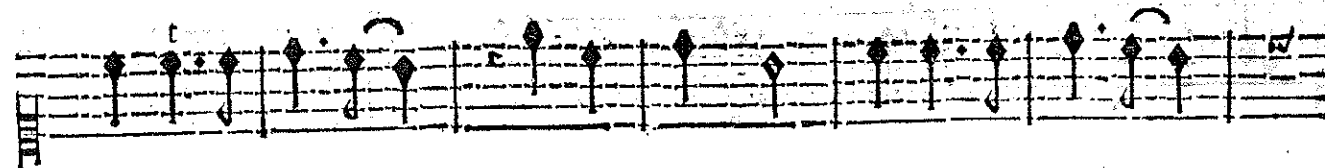
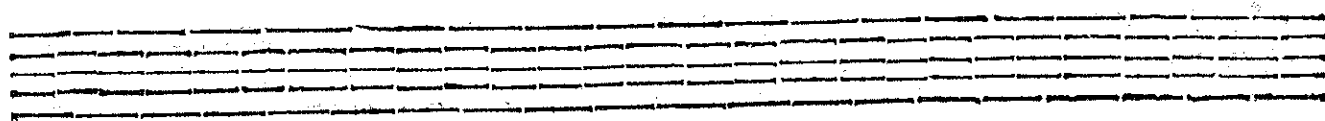


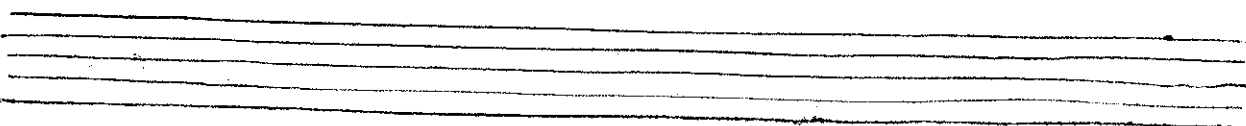
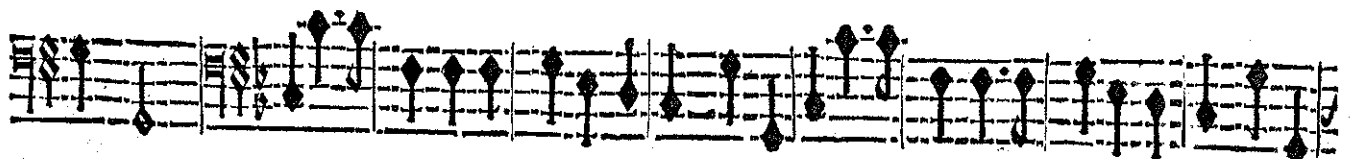
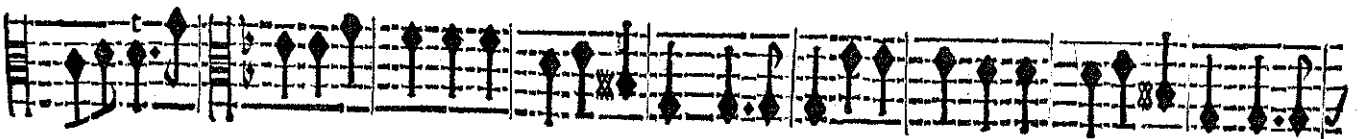
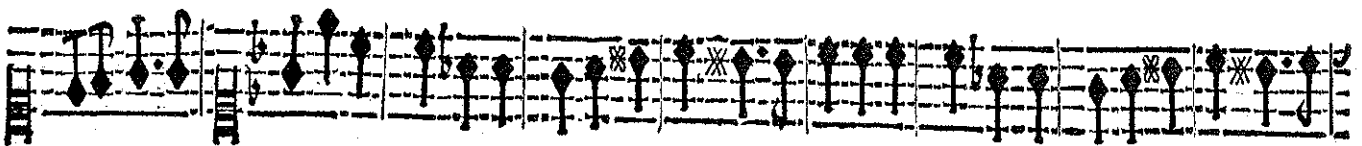
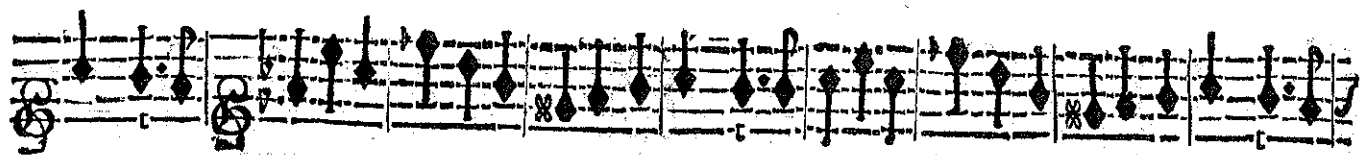
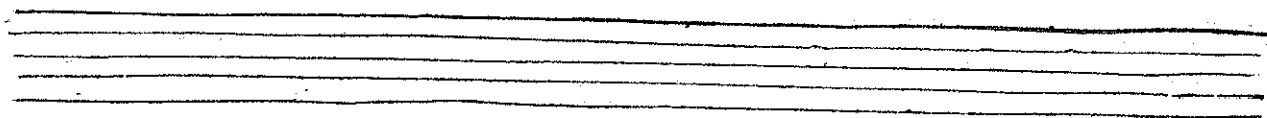
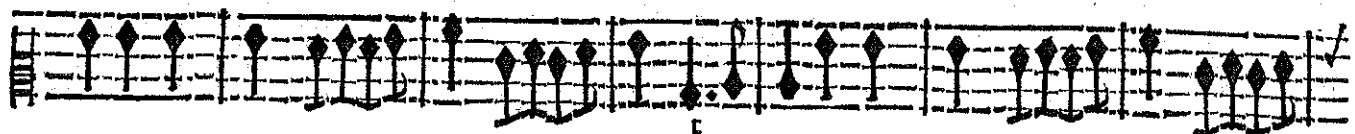
DU TEMPLE DE LA PAIX.

101



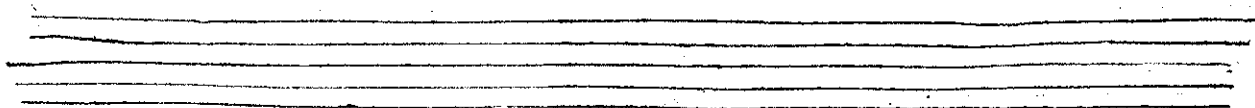
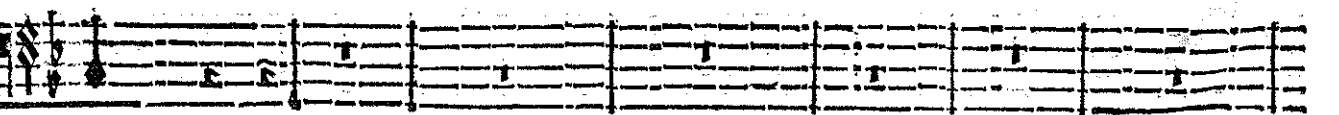
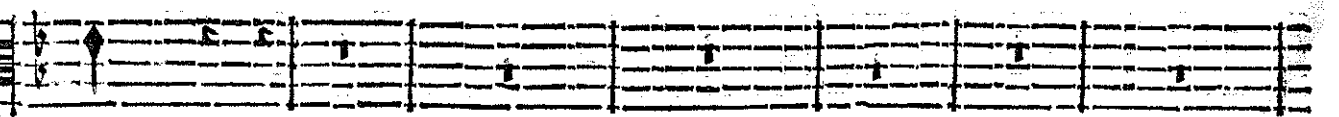
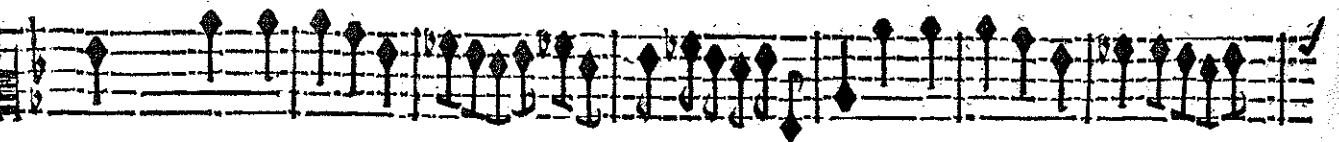
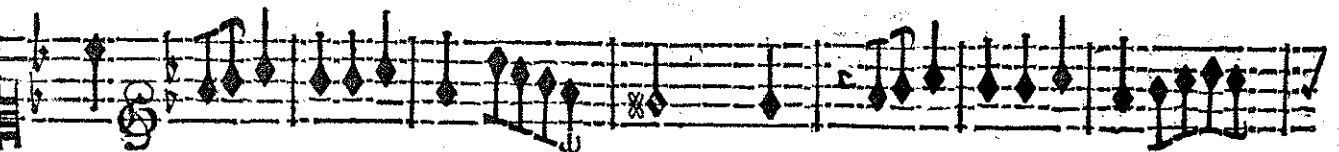
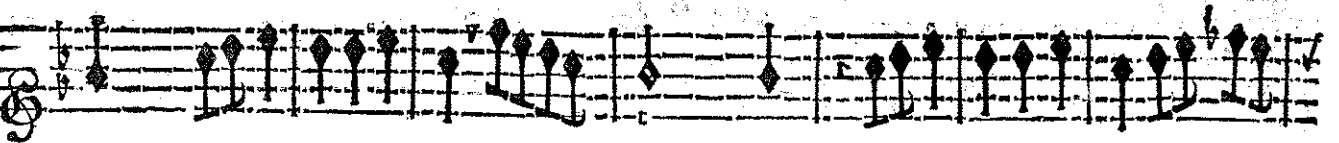
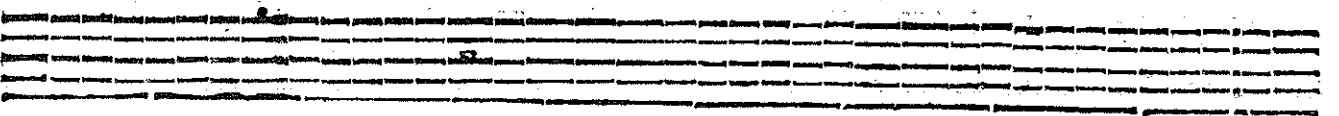
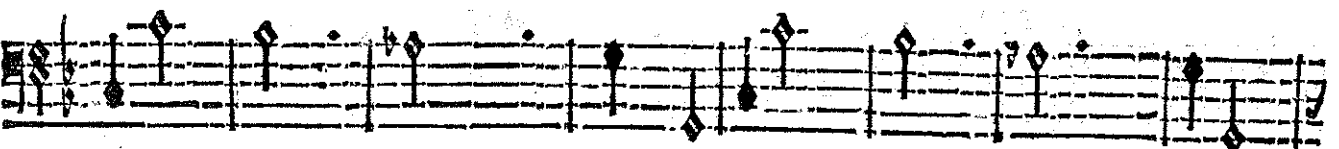
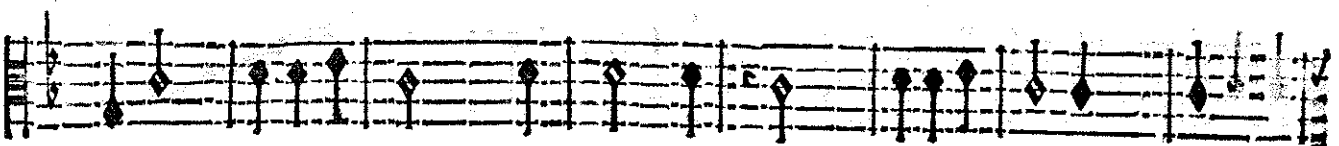
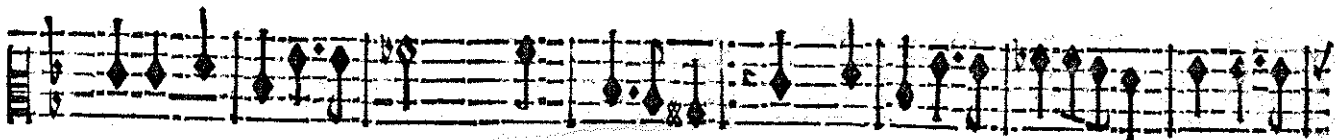
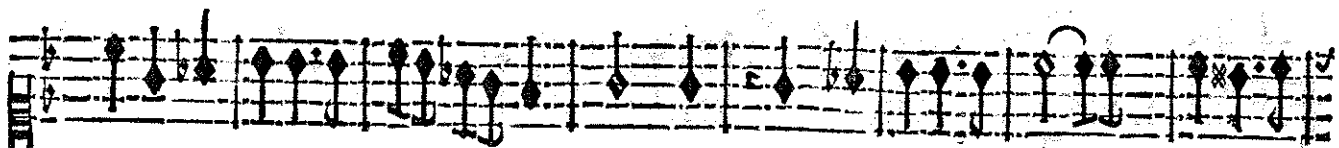
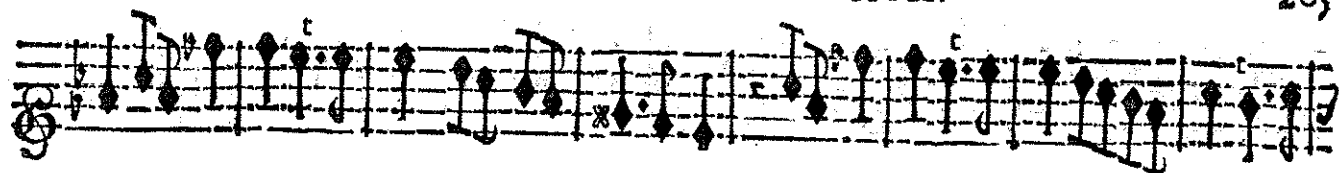
This page contains ten systems of musical notation, likely for a ballet score. The notation is arranged in five pairs of staves. The first pair of staves (systems 1 and 2) begins with a treble clef and a key signature of one flat (B-flat). The subsequent pairs of staves (systems 3-4, 5-6, 7-8, and 9-10) begin with a bass clef. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. There are also some markings that appear to be 't' or 'r' above certain notes. The page ends with a set of empty staves at the bottom.

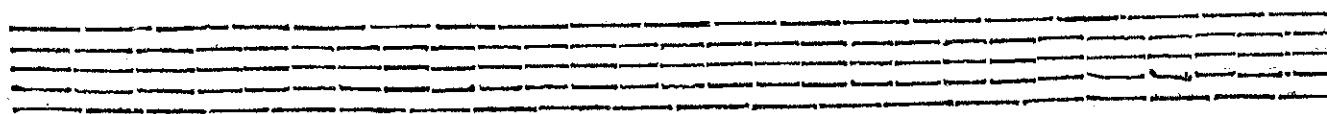
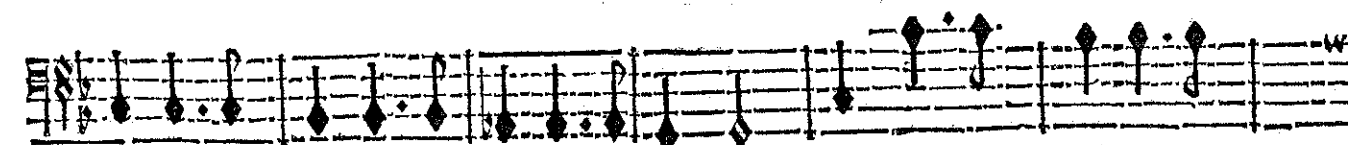
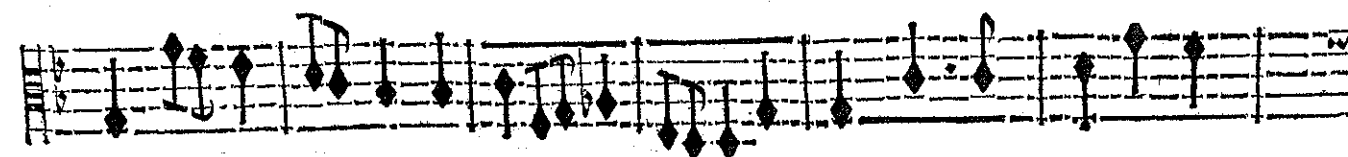
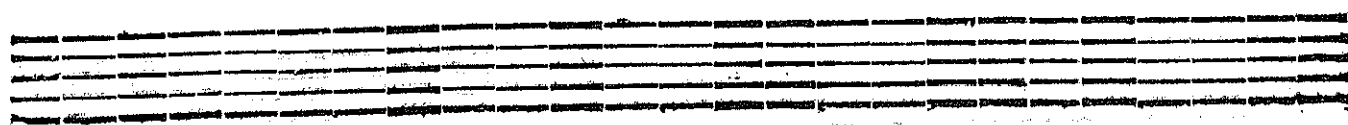
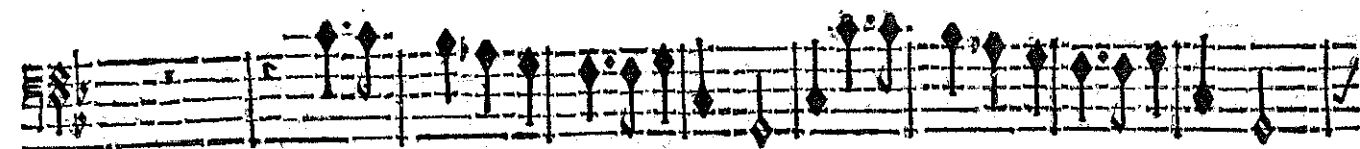
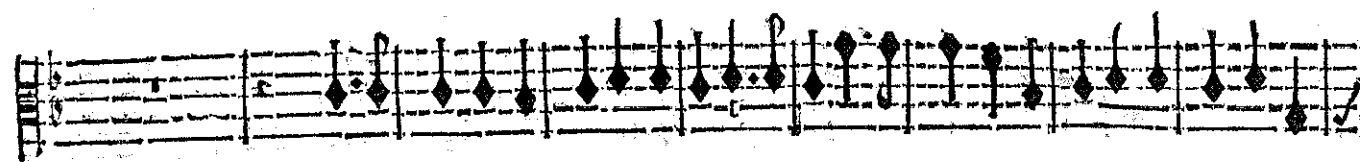




DU TEMPLE DE LA PAIX.

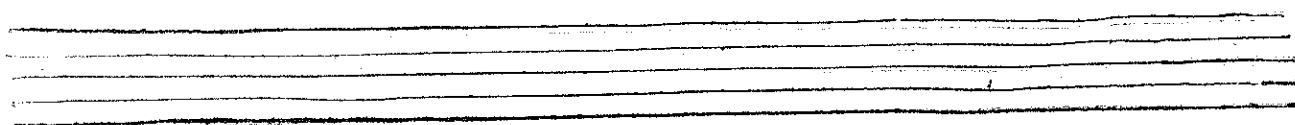
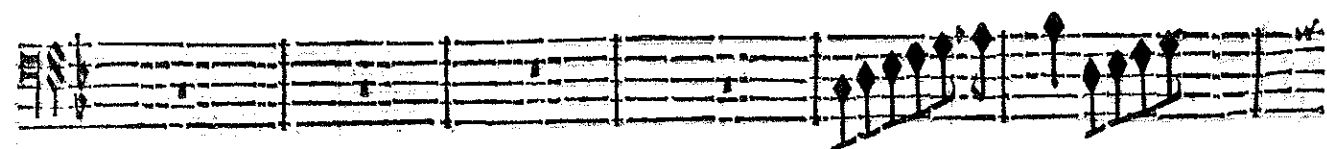
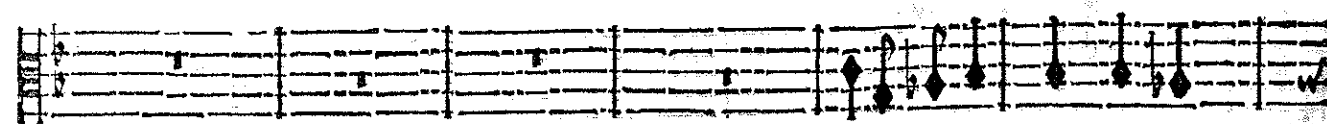
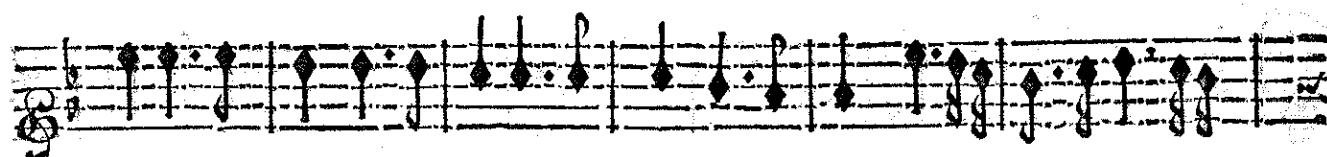
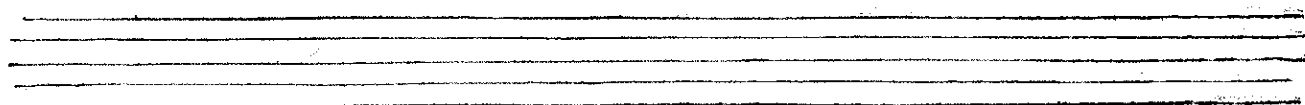
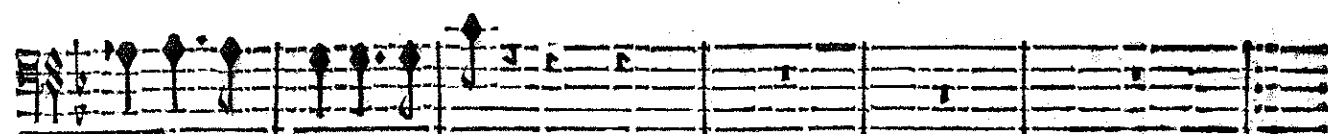
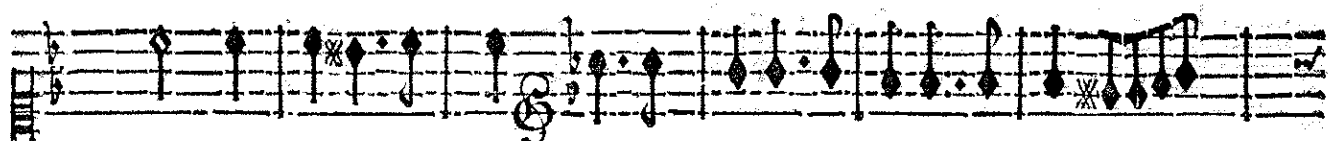
205

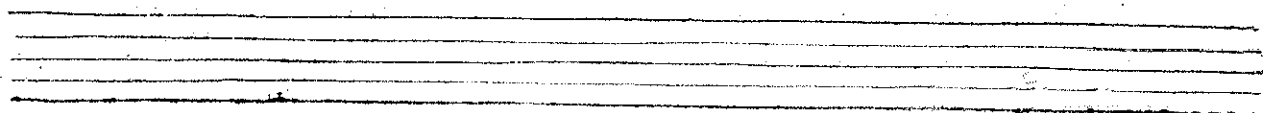
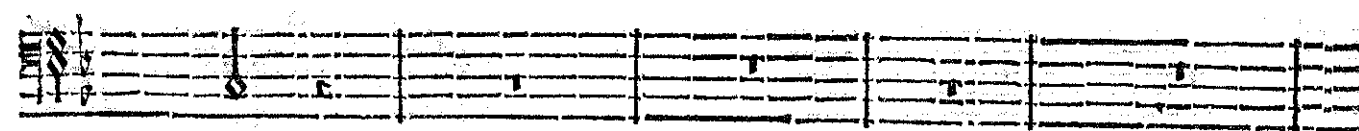
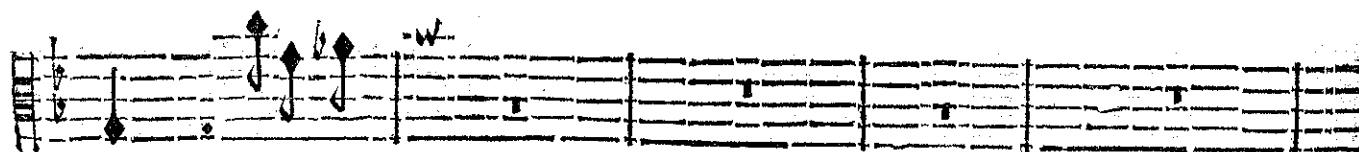
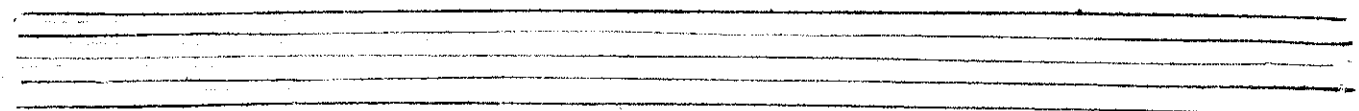
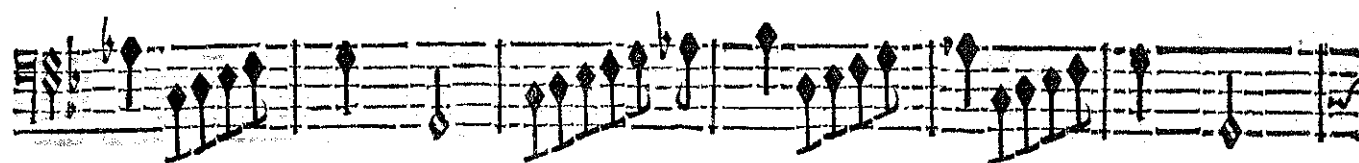
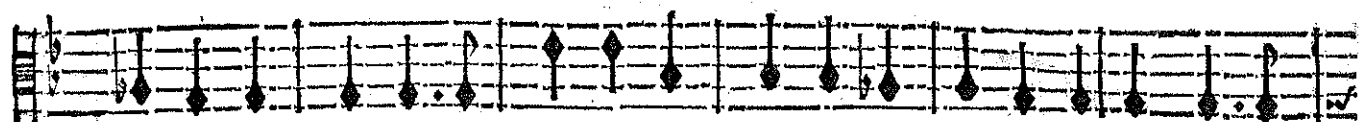
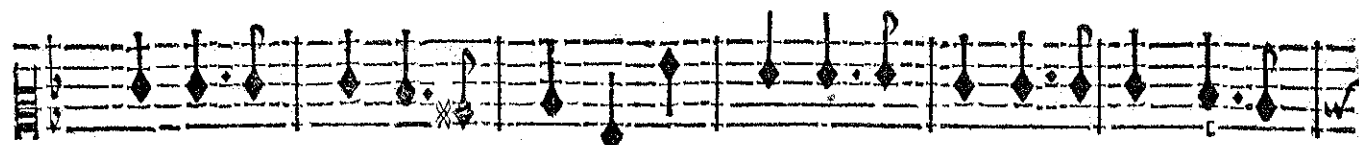


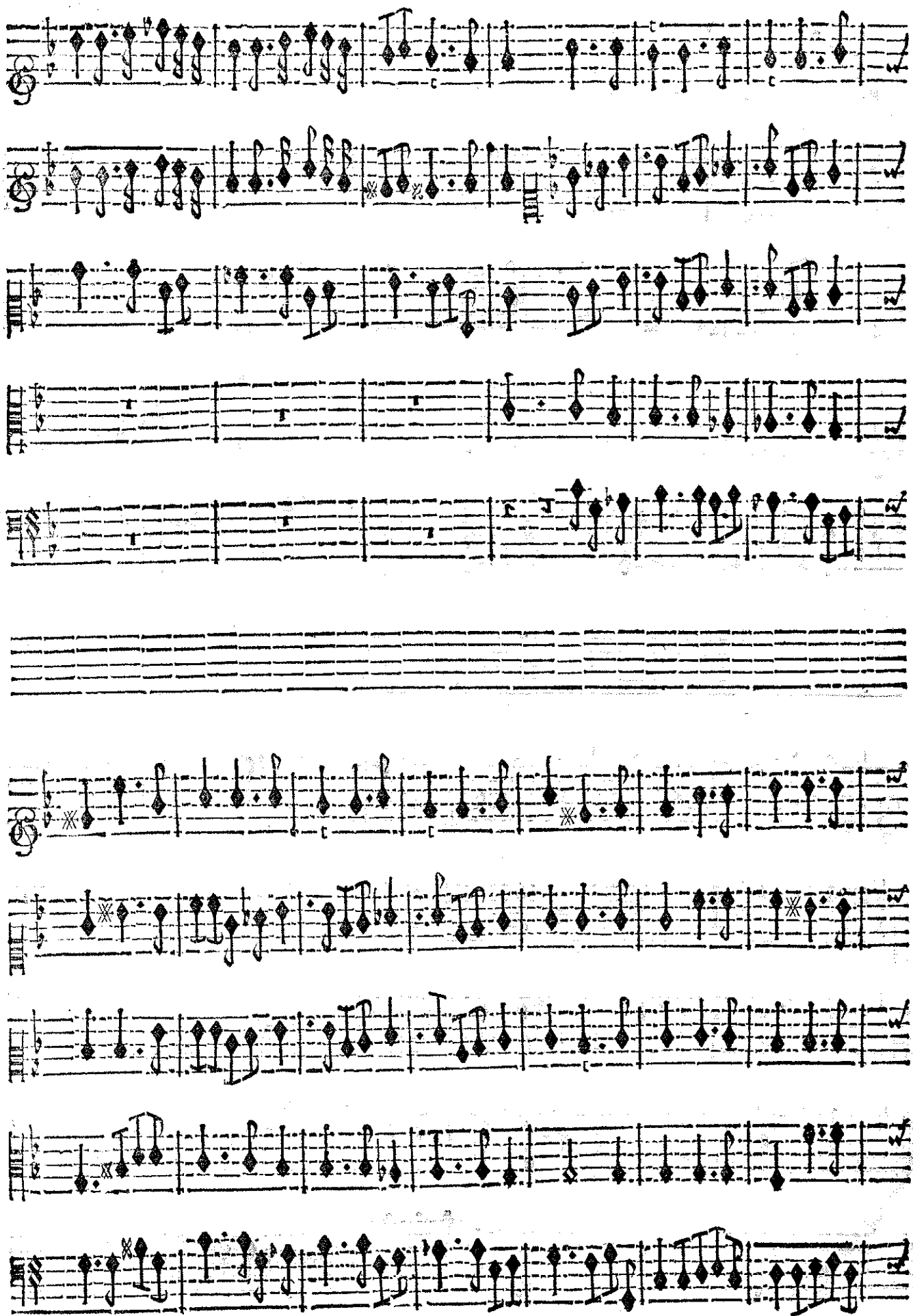


DU TEMPLE DE LA PAIX. 1

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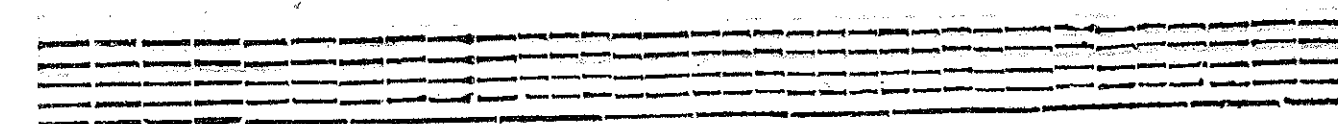
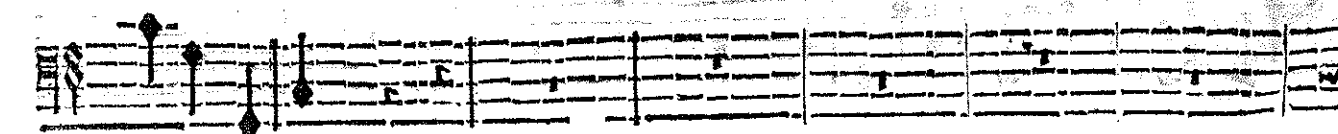
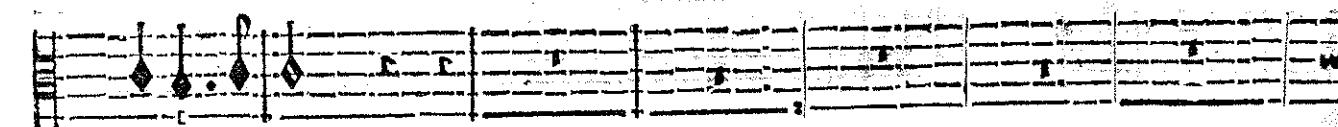
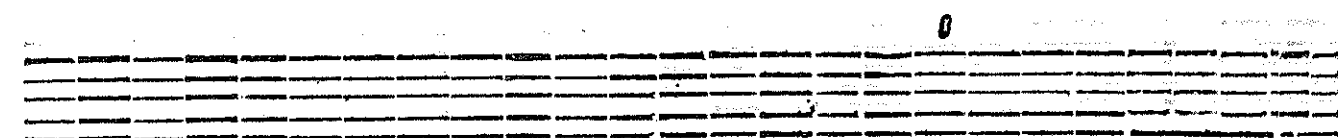
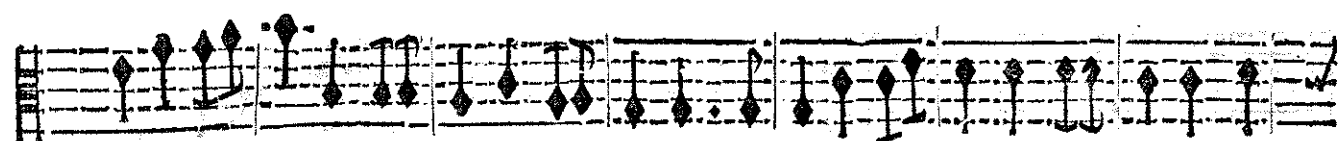
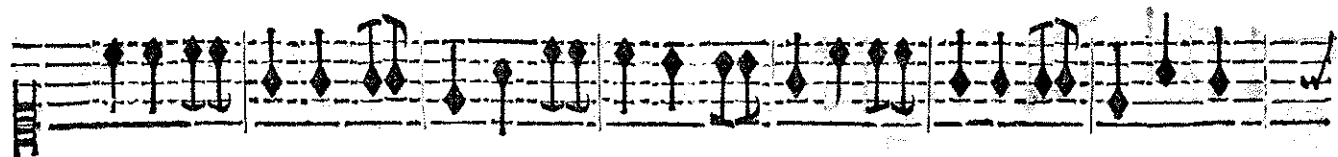
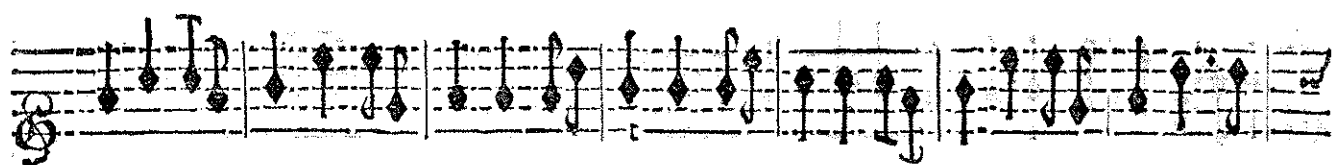


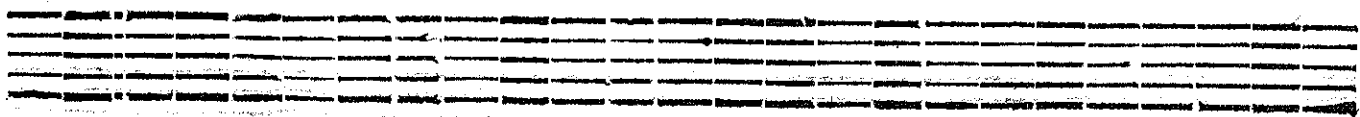
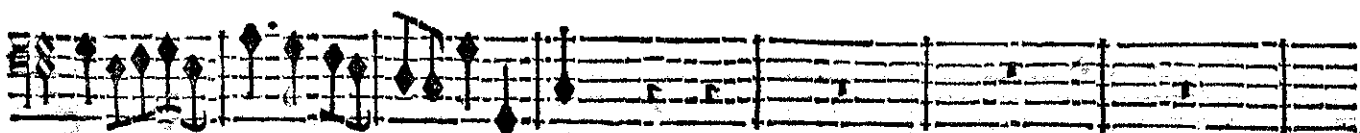
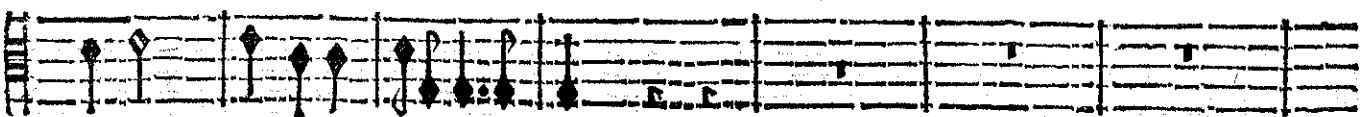
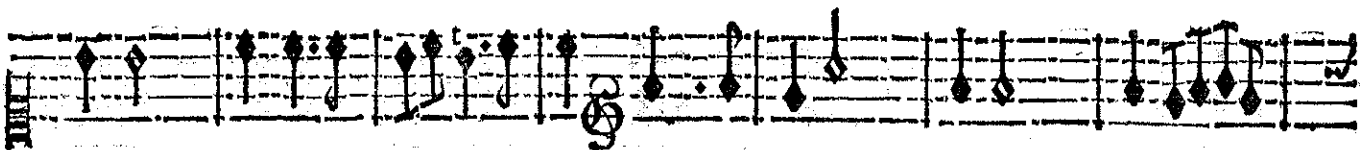
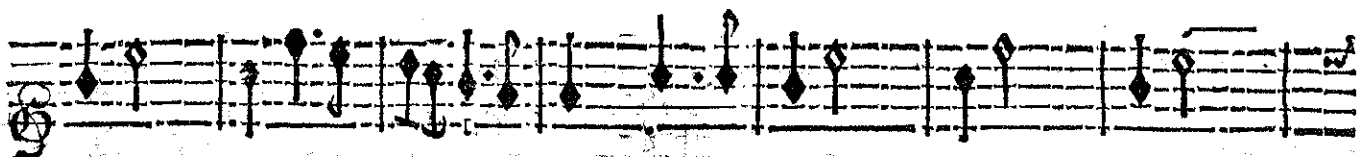
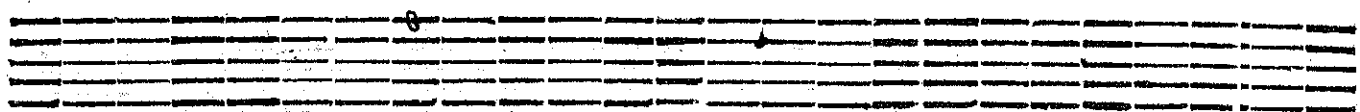
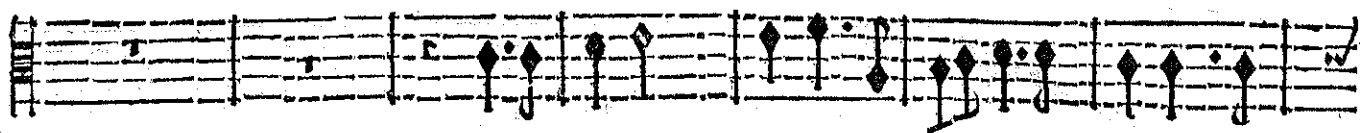
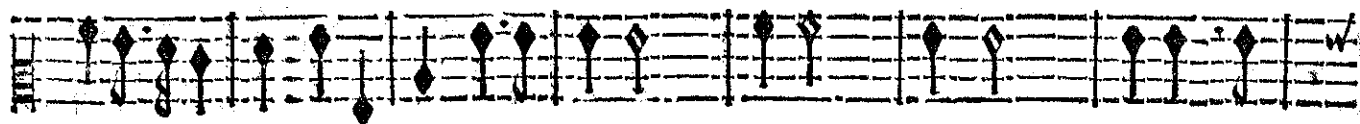
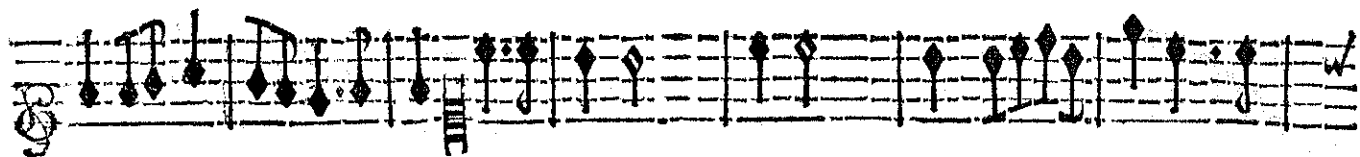
B A L L E T

This page of musical notation, titled "B A L L E T", contains ten staves of music. The notation is written in a traditional score format, featuring various musical symbols such as notes, rests, and accidentals. The first five staves contain musical notation, followed by a blank staff, and then the remaining four staves also contain musical notation. The notation is arranged in a traditional score format, with the first five staves containing musical notation, followed by a blank staff, and then the remaining four staves also containing musical notation. The notation is arranged in a traditional score format, with the first five staves containing musical notation, followed by a blank staff, and then the remaining four staves also containing musical notation.

DU TEMPLE DE LA PAIX.

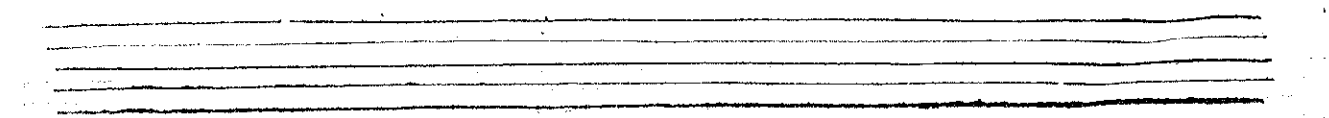
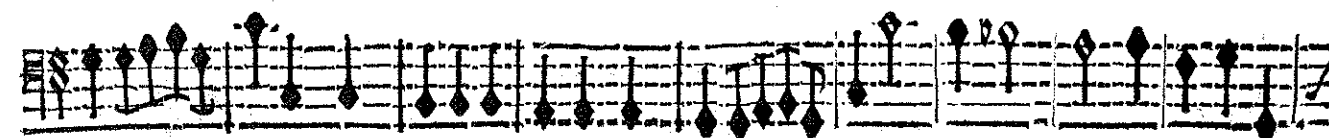
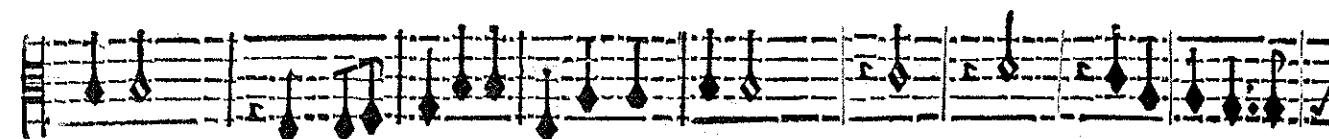
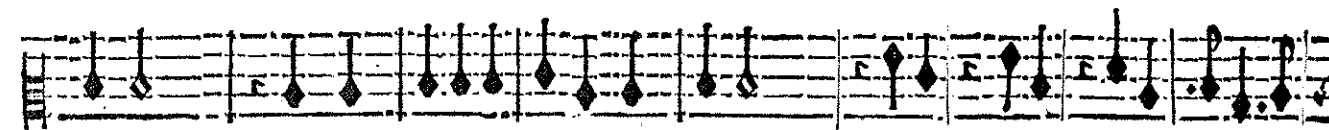
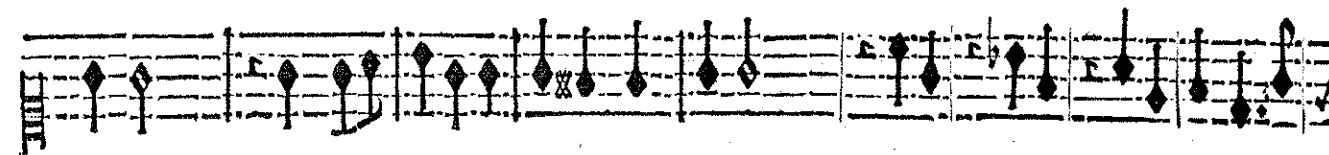
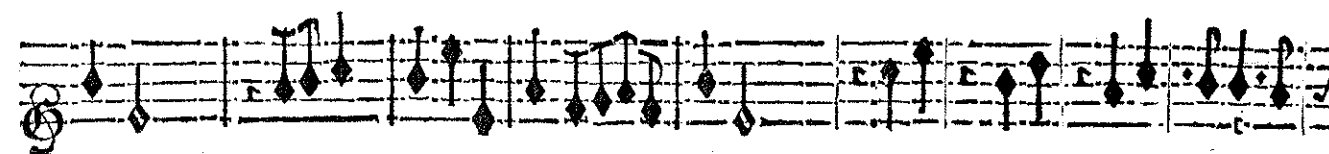
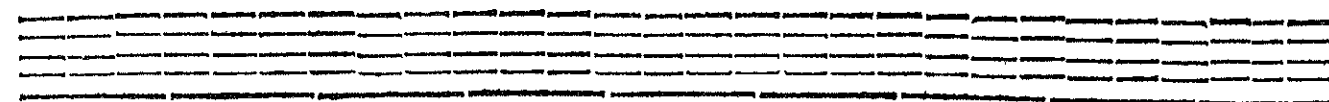
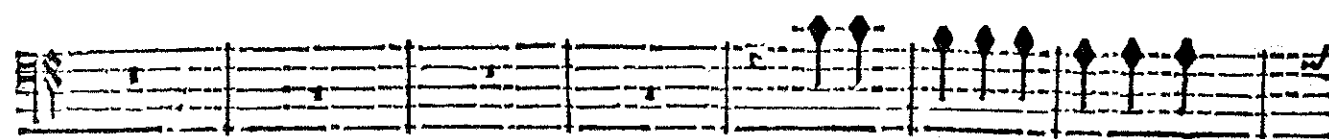
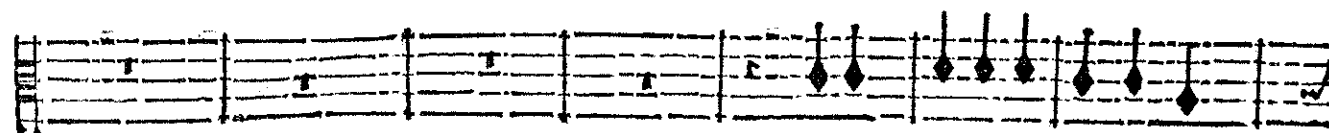
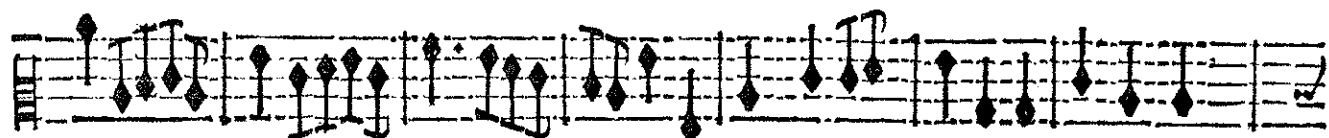
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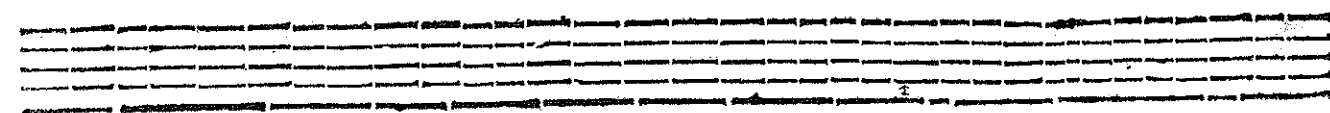
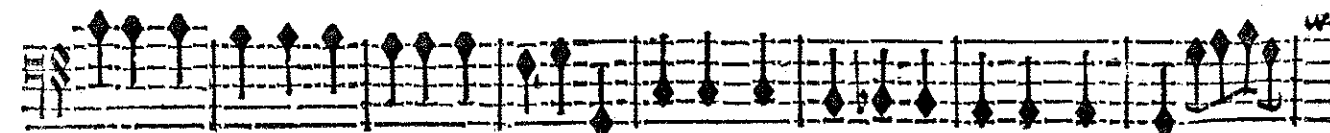
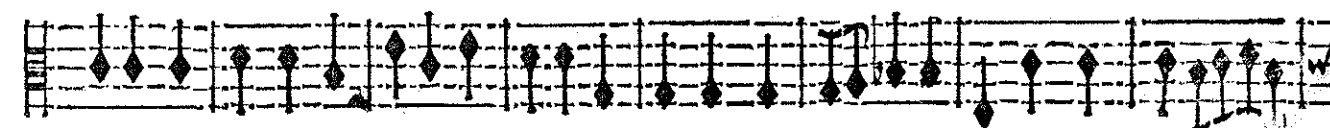
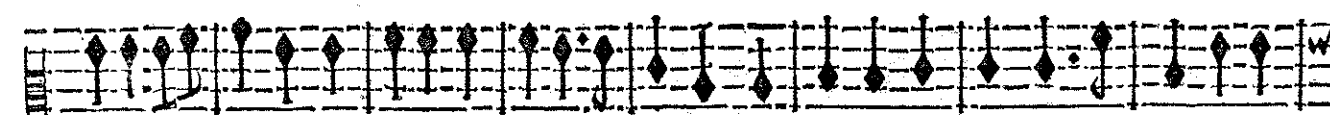
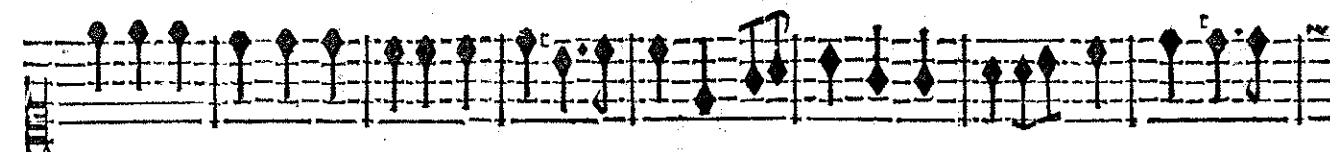
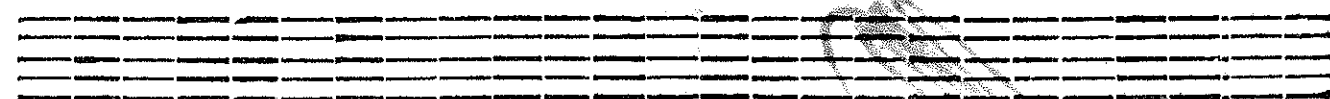
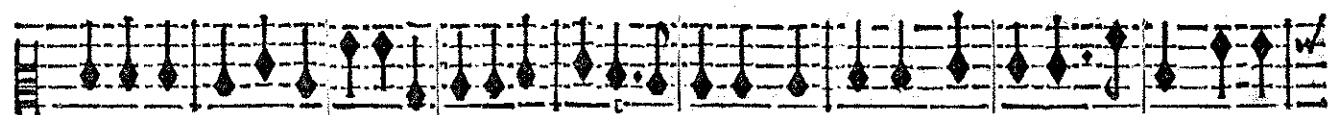
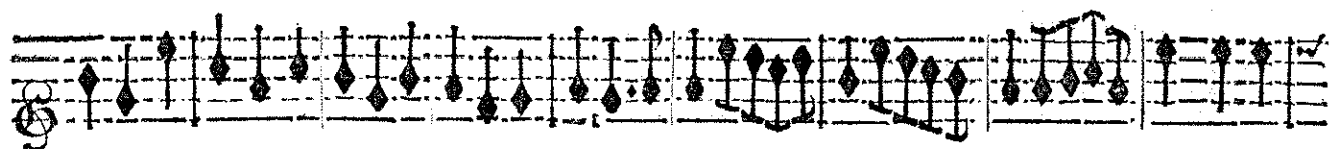
DU TEMPLE DE LA PAIX.

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B A L L E T

This page contains ten systems of musical notation, each consisting of a single staff. The notation is written in a style typical of 19th-century ballet scores, featuring a variety of note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The notation includes many eighth and sixteenth notes, often beamed together, and several rests. Dynamic markings such as *p* (piano) and *f* (forte) are present. Some notes are marked with an asterisk (*). The second system continues the melodic line, with similar note values and dynamics. The third system shows a continuation of the piece, with some notes marked with an asterisk. The fourth system features a treble clef and a key signature of one flat, with notes marked with an asterisk. The fifth system continues the melodic line, with notes marked with an asterisk. The sixth system shows a continuation of the piece, with notes marked with an asterisk. The seventh system features a treble clef and a key signature of one flat, with notes marked with an asterisk. The eighth system continues the melodic line, with notes marked with an asterisk. The ninth system shows a continuation of the piece, with notes marked with an asterisk. The tenth system features a treble clef and a key signature of one flat, with notes marked with an asterisk. The notation is dense and rhythmic, typical of ballet music.





On reprend les Chœurs, de la Chaconne Chantons tous la Valeur triomphante, page 177. pour finir.

FIN.

